



The SPELL  
of the  
YUKON  
and  
OTHER VERSES

ROBERT W  
SERVICE



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THE SPELL OF THE YUKON  
AND OTHER VERSES









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# THE SPELL OF THE YUKON AND OTHER VERSES

With an introduction by the author  
and a preface by the publisher  
ROBERT W. SWANEE


ILLUSTRATED

NEW YORK  
HARSE & HOPKINS  
PUBLISHERS



*Wild and wide are my borders, stern as  
death is my sway;  
From my ruthless throne I have ruled alone  
for a million years and a day;*





**T**HE **S**PELL  
OF THE  
**Y**UKON  
AND OTHER  
VERSES

BY  
ROBERT W SERVICE

ILLUSTRATED



NEW YORK  
**B**ARSE & **H**OPKINS  
PUBLISHERS



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TO  
C. M.







## CONTENTS

THE LAND GOD FORGOT . . . . .	13
The lonely sunsets flare forlorn	
THE SPELL OF THE YUKON . . . . .	15
I wanted the gold, and I sought it	
THE HEART OF THE SOURDOUGH . . . . .	19
There where the mighty mountains bare their fangs unto the moon	
THE THREE VOICES . . . . .	22
The waves have a story to tell me	
THE LAW OF THE YUKON . . . . .	24
This is the law of the Yukon, and ever she makes it plain	
THE PARSON'S SON . . . . .	31
This is the song of the parson's son, as he squats in his shack alone	
THE CALL OF THE WILD . . . . .	36
Have you gazed on naked grandeur where there's nothing else to gaze on	
THE LONE TRAIL . . . . .	40
Ye who know the Lone Trail fain would follow it	

## CONTENTS

THE PINES . . . . .	43
We sleep in the sleep of ages, the bleak, barbarian pines	
THE LURE OF LITTLE VOICES . . . . .	46
There's a cry from out the loneliness—oh, listen, Honey, listen!	
THE SONG OF THE WAGE-SLAVE . . . . .	49
When the long, long day is over, and the Big Boss gives me my pay	
GRIN . . . . .	53
If you're up against a bruiser and you're getting knocked about	
THE SHOOTING OF DAN MCGREW . . . . .	55
A bunch of the boys were whooping it up in the Mala- mute saloon	
THE CREMATION OF SAM MCGEE . . . . .	61
There are strange things done in the midnight sun	
MY MADONNA . . . . .	68
I haled me a woman from the street	
UNFORGOTTEN . . . . .	69
I know a garden where the lilies gleam	
THE RECKONING . . . . .	70
It's fine to have a blow-out in a fancy restaurant	
QUATRAINS . . . . .	72
One said: Thy life is thine to make or mar	



## CONTENTS

THE MEN THAT DON'T FIT IN . . . . .	75
There's a race of men that don't fit in	
MUSIC IN THE BUSH . . . . .	77
O'er the dark pines she sees the silver moon	
THE RHYME OF THE REMITTANCE MAN,	81
There's a four-pronged buck a-swinging in the shadow of my cabin	
THE LOW-DOWN WHITE . . . . .	85
This is the pay-day up at the mines, when the bearded brutes come down	
THE LITTLE OLD LOG CABIN . . . . .	88
When a man gets on his uppers in a hard-pan sort of town	
THE YOUNGER SON . . . . .	91
If you leave the gloom of London and you seek a glowing land	
THE MARCH OF THE DEAD . . . . .	95
The cruel war was over—oh, the triumph was so sweet	
“FIGHTING MAC” . . . . .	99
A pistol shot rings round and round the world	
THE WOMAN AND THE ANGEL . . . . .	104
An angel was tired of heaven, as he lounged in the golden street	
THE RHYME OF THE RESTLESS ONES .	107
We couldn't sit and study for the law	

## CONTENTS

NEW YEAR'S EVE . . . . .	110
It's cruel cold on the water-front, silent and dark and drear	
COMFORT . . . . .	115
Say! You've struck a heap of trouble	
THE HARPY . . . . .	117
There was a woman, and she was wise; woefully wise was she	
PREMONITION . . . . .	122
'Twas a year ago, and the moon was bright	
THE TRAMPS . . . . .	123
Can you recall, dear comrade, when we tramped God's land together	
L'ENVOI . . . . .	125
You who have lived in the land	



## ILLUSTRATIONS

Wild and wide are my borders, stern as death is my sway . . . . . <i>Frontispiece</i>	PAGE
No! There's the land. (Have you seen it?) . .	15
There's a land where the mountains are nameless	17
The waves have a story to tell me . . . . .	22
Staggering blind through the storm-whirl, stum- bling mad through the snow . . . . .	26
Searching my uttermost valleys, fighting each step as they go . . . . .	28
This mining is only a gamble; the worst is as good as the best . . . . .	32
Have you known the Great White Silence, not a snow-gemmed twig aquiver? . . . . .	37
Wind of the East, Wind of the West, wandering to and fro . . . . .	44
Hurling down forests before me, spanning tumultuous streams . . . . .	51
Were you ever out in the Great Alone, when the moon was awful clear . . . . .	57
The trail was bad, and I felt half mad, but I swore I would not give in . . . . .	64

**Illustrations—Continued**

	PAGE
There's a race of men that don't fit in . . . . .	75
Oh, the little ol' log cabin, it's a solemn shinin' mark . . . . .	89
And some of us are climbing on the peak . . . . .	108
Can you recall, dear comrade, when we tramped God's land together . . . . .	123



## THE LAND GOD FORGOT

*The lonely sunsets flare forlorn  
Down valleys dreadly desolate;  
The lordly mountains soar in scorn  
As still as death, as stern as fate.*

*The lonely sunsets flame and die;  
The giant valleys gulp the night;  
The monster mountains scrape the sky,  
Where eager stars are diamond-bright.*

*So gaunt against the gibbous moon,  
Piercing the silence velvet-piled,  
A lone wolf howls his ancient rune—  
The fell arch-spirit of the Wild.*

*O outcast land! O leper land!  
Let the lone wolf-cry all express  
The hate insensate of thy hand,  
Thy heart's abyssmal loneliness*













*No! There's the land. (Have you seen it?)  
It's the cussedest land that I know,  
From the big, dizzy mountains that screen it  
To the deep, deathlike valleys below.*



## THE SPELL OF THE YUKON

I WANTED the gold, and I sought it;  
I scrabbled and mucked like a slave.  
Was it famine or scurvy—I fought it;  
I hurled my youth into a grave.  
I wanted the gold, and I got it—  
Came out with a fortune last fall,—  
Yet somehow life's not what I thought it,  
And somehow the gold isn't all.

No! There's the land. (Have you seen it?)  
It's the cussedest land that I know,  
From the big, dizzy mountains that screen it  
To the deep, deathlike valleys below.  
Some say God was tired when He made it;  
Some say it's a fine land to shun;  
Maybe; but there's some as would trade it  
For no land on earth—and I'm one.

## THE SPELL OF THE YUKON

You come to get rich (damned good reason);  
You feel like an exile at first;  
You hate it like hell for a season,  
And then you are worse than the worst.  
It grips you like some kinds of sinning;  
It twists you from foe to a friend;  
It seems it's been since the beginning;  
It seems it will be to the end.

I've stood in some mighty-mouthed hollow  
That's plumb-full of hush to the brim;  
I've watched the big, husky sun wallow  
In crimson and gold, and grow dim,  
Till the moon set the pearly peaks gleaming,  
And the stars tumbled out, neck and crop,  
And I've thought that I surely was dreaming;  
With the peace o' the world piled on top.

The summer—no sweeter was ever;  
The sunshiny woods all athrill;  
The grayling aleap in the river,  
The bighorn asleep on the hill.



*There's a land where the mountains are nameless,  
And the rivers all run God knows where;  
There are lives that are erring and aimless,  
And deaths that just hang by a hair.*

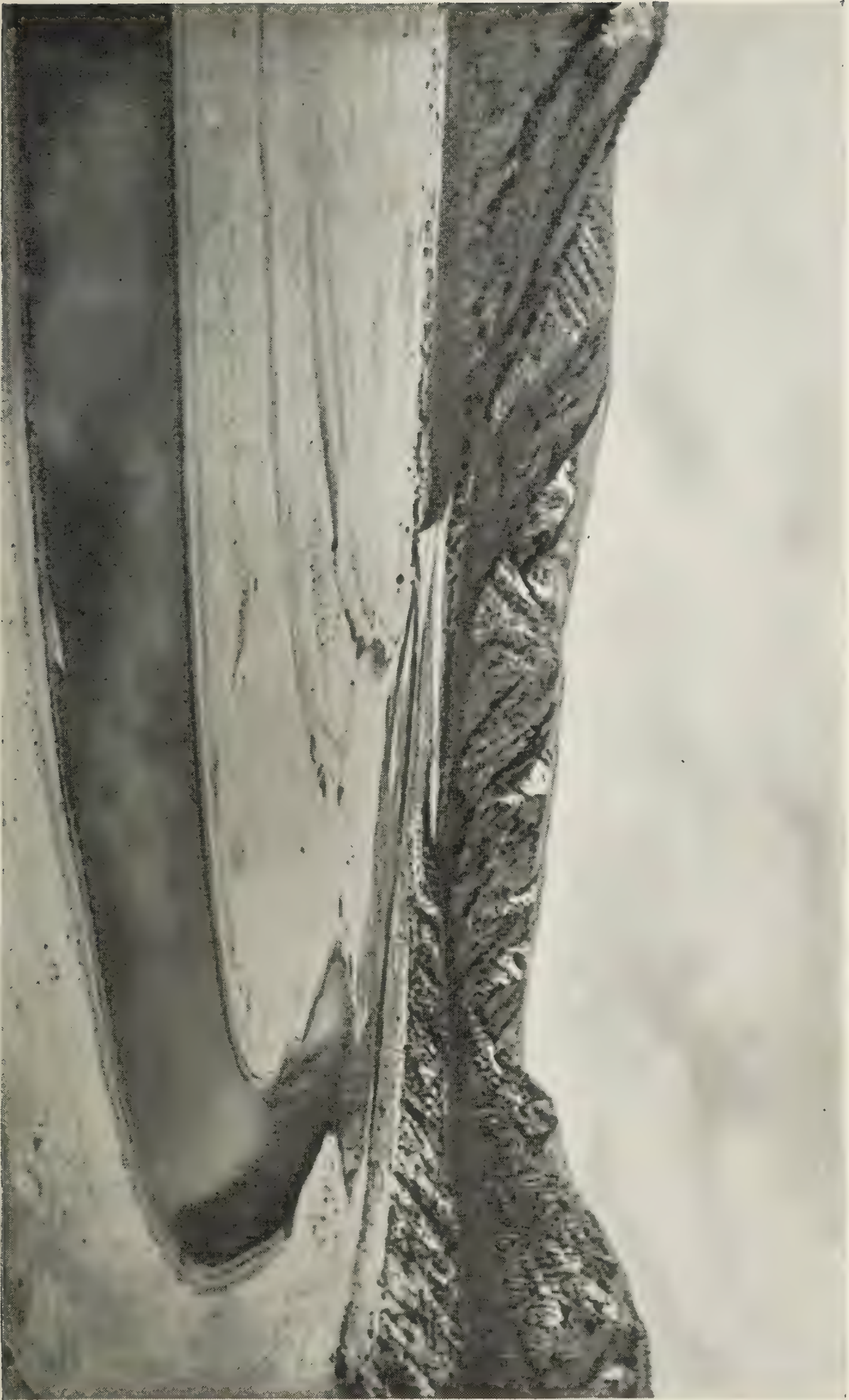
THE EVILS OF THE WORLD

You want to get rich (damned good reason)  
You had like an evil at first:  
You have it like hell for a season,  
and then you are worse than the worst.  
It gets you like some kind of sin,  
It twists you from foe to a friend;  
It seems it's been since the beginning;  
It seems it will be to the end.

I've seen a land where the mountains are  
And the rivers are all  
There are hills that are  
I've seen a land that was  
In silver and gold, and grow dim,  
Till the mountains the pearly peaks gleaming,  
And the rivers were all  
And I've thought that I only was dreaming  
With the peace of the world piled on top.

The mountains were  
The rivers were  
The pearly peaks  
The peace of the world







## THE SPELL OF THE YUKON

The strong life that never knows harness;  
The wilds where the caribou call;  
The freshness, the freedom, the farness—  
O God! how I'm struck on it all.

The winter! the brightness that blinds you,  
The white land locked tight as a drum,  
The cold fear that follows and finds you,  
The silence that bludgeons you dumb.  
The snows that are older than history,  
The woods where the weird shadows slant;  
The stillness, the moonlight, the mystery,  
I've bade 'em good-by—but I can't.

There's a land where the mountains are  
nameless,  
And the rivers all run God knows where;  
There are lives that are erring and aimless,  
And deaths that just hang by a hair;  
There are hardships that nobody reckons;  
There are valleys unpeopled and still;  
There's a land—oh, it beckons and beckons,  
And I want to go back—and I will.



## THE SPELL OF THE YUKON

They're making my money diminish;  
I'm sick of the taste of champagne.  
Thank God! when I'm skinned to a finish  
I'll pike to the Yukon again.  
I'll fight—and you bet it's no sham-fight;  
It's hell!—but I've been there before;  
And it's better than this by a damsite—  
So me for the Yukon once more.

There's gold, and it's haunting and haunting;  
It's luring me on as of old;  
Yet it isn't the gold that I'm wanting  
So much as just finding the gold.  
It's the great, big, broad land 'way up yonder,  
It's the forests where silence has lease;  
It's the beauty that thrills me with wonder,  
It's the stillness that fills me with peace.

**THE  
HEART OF THE SOURDOUGH**

There where the mighty mountains bare their  
fangs unto the moon,  
There where the sullen sun-dogs glare in the  
snow-bright, bitter noon,  
And the glacier-glutted streams sweep down at  
the clarion call of June.

There where the livid tundras keep their tryst  
with the tranquil snows;  
There where the silences are spawned, and the  
light of hell-fire flows  
Into the bowl of the midnight sky, violet  
amber and rose.

## THE HEART OF THE SOURDOUGH

There where the rapids churn and roar, and  
the ice-floes bellowing run;  
Where the tortured, twisted rivers of blood  
rush to the setting sun—  
I've packed my kit and I'm going, boys, ere  
another day is done.

\* \* \* \* \*

I knew it would call, or soon or late, as it calls  
the whirring wings;  
It's the olden lure, it's the golden lure, it's the  
lure of the timeless things,  
And to-night, oh, God of the trails untrod,  
how it whines in my heart-strings!

I'm sick to death of your well-groomed gods,  
your make-believe and your show;  
I long for a whiff of bacon and beans, a snug  
shake-down in the snow;  
A trail to break, and a life at stake, and an-  
other bout with the foe.



## THE HEART OF THE SOURDOUGH

With the raw-ribbed Wild that abhors all life,  
the Wild that would crush and rend,  
I have clinched and closed with the naked  
North, I have learned to defy and defend;  
Shoulder to shoulder we have fought it out—  
yet the Wild must win in the end.

I have flouted the Wild. I have followed its  
lure, fearless, familiar, alone;  
By all that the battle means and makes I  
claim that land for mine own;  
Yet the Wild must win, and a day will come  
when I shall be overthrown.

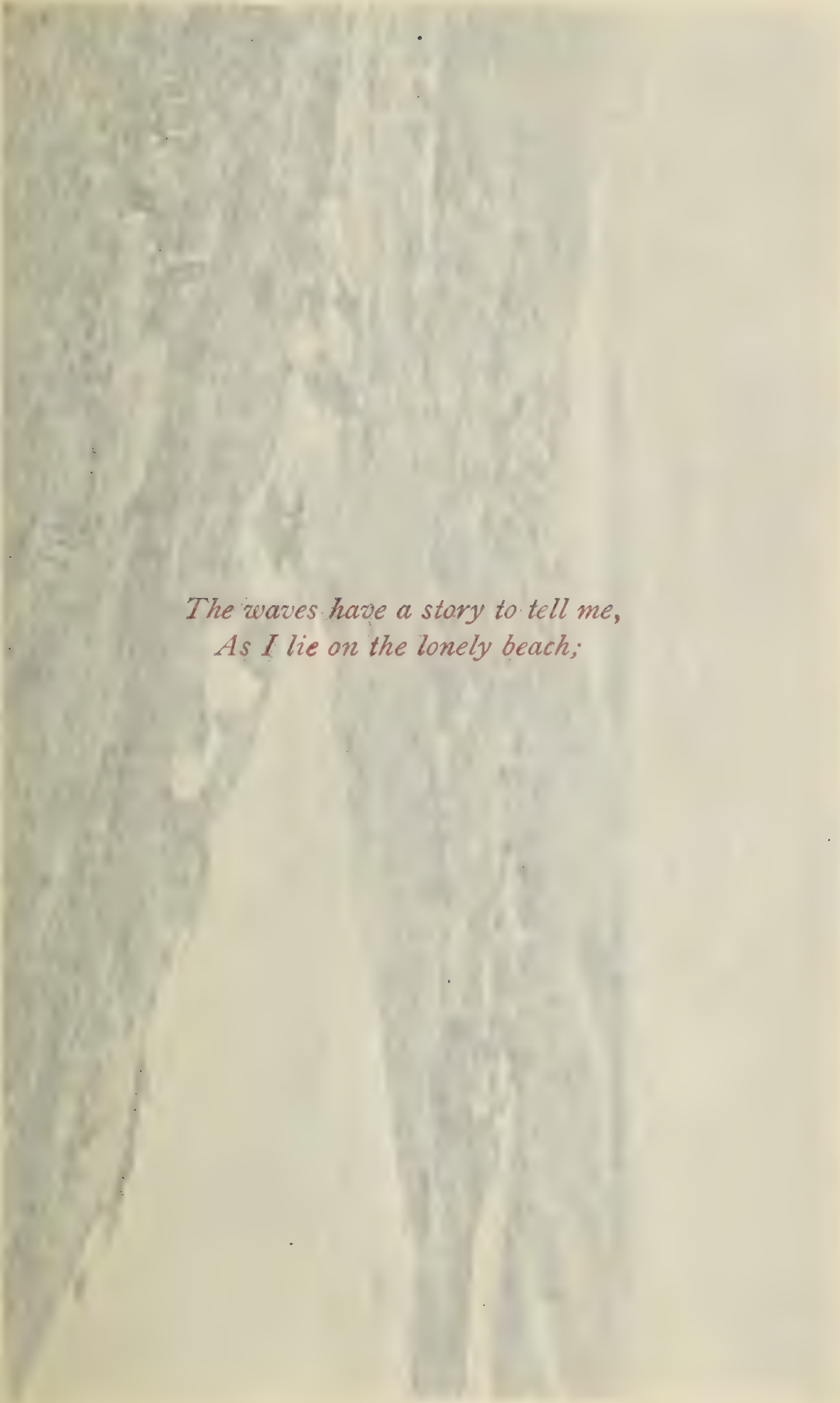
Then when as wolf-dogs fight we've fought,  
the lean wolf-land and I;  
Fought and bled till the snows are red under  
the reeling sky;  
Even as the lean wolf-dog goes down will I  
go down and die.

## THE THREE VOICES

The waves have a story to tell me,  
As I lie on the lonely beach;  
Chanting aloft in the pine-tops,  
The wind has a lesson to teach;  
But the stars sing an anthem of glory  
I cannot put into speech.

The waves tell of ocean spaces,  
Of hearts that are wild and brave,  
Of populous city places,  
Of desolate shores they lave,  
Of men who sally in quest of gold  
To sink in an ocean grave.

The wind is a mighty roamer;  
He bids me keep me free,

A faint, monochromatic illustration of a beach scene. The image shows waves breaking on a sandy beach. In the foreground, a person is lying on the sand, their form rendered in a light, sketchy style. The overall tone is soft and nostalgic, with a muted color palette.

*The waves have a story to tell me,  
As I lie on the lonely beach;*











## THE THREE VOICES

Clean from the taint of the gold-lust,  
Hardy and pure as he;  
Cling with my love to nature,  
As a child to the mother-knee.

But the stars throng out in their glory,  
And they sing of the God in man;  
They sing of the Mighty Master,  
Of the loom his fingers span,  
Where a star or a soul is a part of the whole,  
And weft in the wondrous plan.

Here by the camp-fire's flicker,  
Deep in my blanket curled,  
I long for the peace of the pine-gloom,  
When the scroll of the Lord is unfurled,  
And the wind and the wave are silent,  
And world is singing to world.

## THE LAW OF THE YUKON

This is the law of the Yukon, and ever she  
makes it plain:

“Send not your foolish and feeble; send me  
your strong and your sane—

Strong for the red rage of battle; sane, for I  
harry them sore;

Send me men girt for the combat, men who are  
grit to the core;

Swift as the panther in triumph, fierce as the  
bear in defeat,

Sired of a bulldog parent, steeled in the furnace  
heat.

Send me the best of your breeding, lend me  
your chosen ones;

Them will I take to my bosom, them will I call  
my sons;

Them will I gild with my treasure, them will  
I glut with my meat;

## THE LAW OF THE YUKON

But the others—the misfits, the failures—I  
trample under my feet.  
Dissolute, damned and despairful, crippled and  
palsied and slain,  
Ye would send me the spawn of your gutters  
—Go! take back your spawn again.

“Wild and wide are my borders, stern as death  
is my sway;  
From my ruthless throne I have ruled alone  
for a million years and a day;  
Hugging my mighty treasure, waiting for man  
to come,  
Till he swept like a turbid torrent, and  
after him swept—the scum.  
The pallid pimp of the dead-line, the enervate  
of the pen,  
One by one I weeded them out, for all that I  
sought was—Men.  
One by one I dismayed them, frightening them  
sore with my glooms;  
One by one I betrayed them unto my manifold  
dooms.



## THE LAW OF THE YUKON

Drowned them like rats in my rivers, starved  
them like curs on my plains,  
Rotted the flesh that was left them, poisoned  
the blood in their veins;  
Burst with my winter upon them, searing for-  
ever their sight,  
Lashed them with fungus-white faces, whim-  
pering wild in the night;

Staggering blind through the storm-whirl,  
stumbling mad through the snow,  
Frozen stiff in the ice-pack, brittle and bent  
like a bow;  
Featureless, formless, forsaken, scented by  
wolves in their flight,  
Left for the wind to make music through ribs  
that are glittering white;  
Gnawing the black crust of failure, searching  
the pit of despair,  
Crooking the toe in the trigger, trying to pat-  
ter a prayer;  
Going outside with an escort, raving with lips  
all afoam,

*Staggering blind through the storm-whirl,  
stumbling mad through the snow,  
Frozen stiff in the ice-pack, brittle and  
bent like a bow;*

## THE LAW OF THE YUKON

Drowned them like rats in my rivers, starved  
them like curs on my plains,  
Rotted the flesh that was left them, poisoned  
the blood in their veins;  
Burst with my winter upon them, searing for-  
ever their sight,  
Lashed them with fungus-white faces, whim-  
pering wild in the night;

And a-walk all day long blind  
Staggering through the storm-whirl,  
Lunged stiff in the ice-pack, brittle and bent  
like a bow;  
Fearless, formless, forsaken, scented by  
eaves in their flight,  
Left but the sound of their rattle through the  
thin air  
Following the black smoke of smoke, searching  
the gut of smoke,  
Opening the door on the frozen, trying to pat-  
ter a prayer  
Going round with no words, moving with lips  
all about,







## THE LAW OF THE YUKON

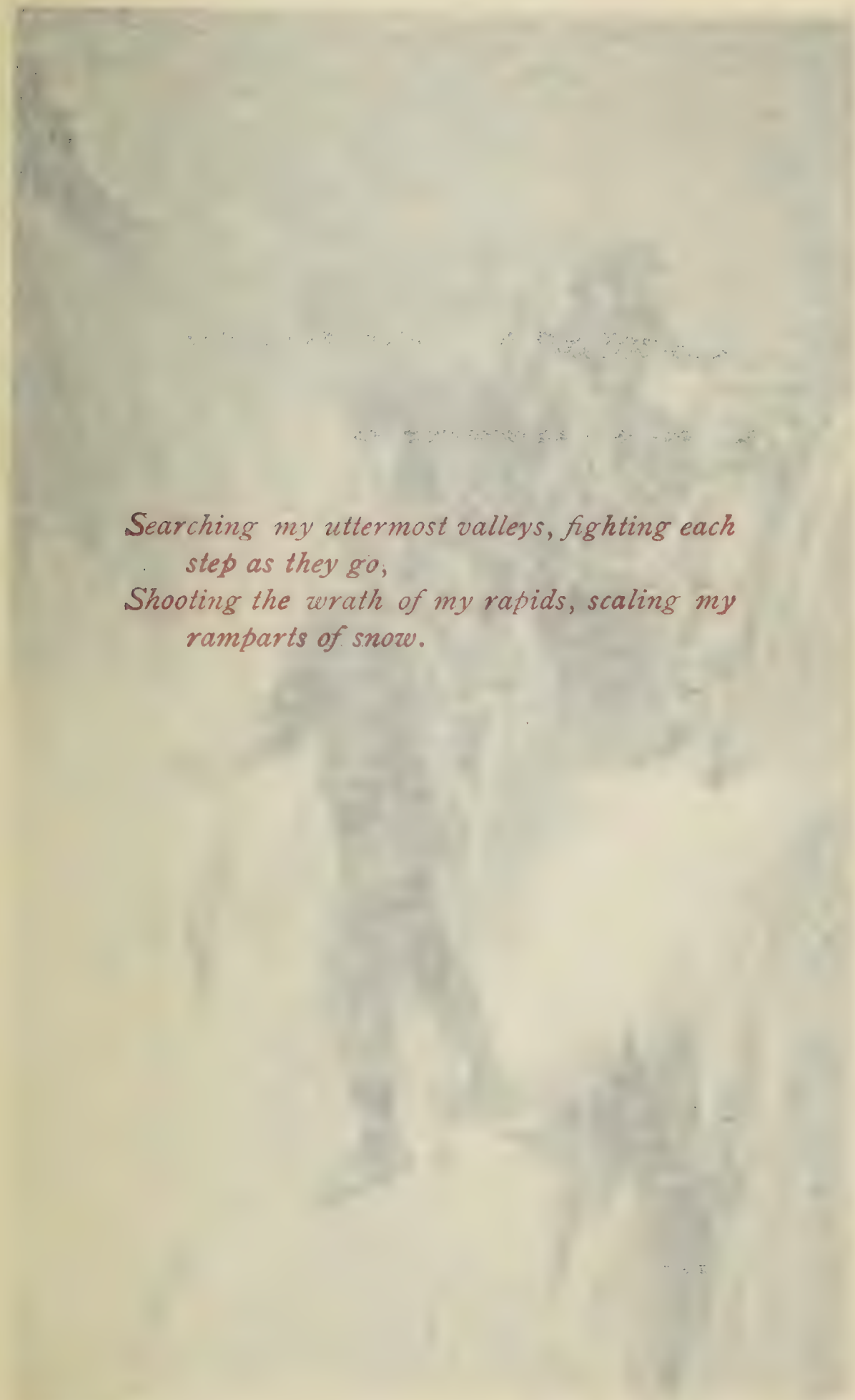
Writing a cheque for a million, driveling feebly  
of home;  
Lost like a louse in the burning . . . or else  
in the tented town  
Seeking a drunkard's solace, sinking and sink-  
ing down;  
Steeped in the slime at the bottom, dead to  
a decent world,  
Lost 'mid the human flotsam, far on the fron-  
tier hurled;  
In the camp at the bend of the river, with its  
dozen saloons aglare,  
Its gambling dens ariot, its gramophones all  
ablare;  
Crimped with the crimes of a city, sin-ridden  
and bridled with lies,  
In the hush of my mountained vastness, in  
the flush of my midnight skies.  
Plague-spots, yet tools of my purpose, so  
nathless I suffer them thrive,  
Crushing my Weak in their clutches, that  
only my Strong may survive.

“But the others, the men of my mettle, the  
men who would 'stablish my fame



## THE LAW OF THE YUKON

Unto its ultimate issue, winning me honor,  
not shame;  
Searching my uttermost valleys, fighting each  
step as they go,  
Shooting the wrath of my rapids, scaling my  
ramparts of snow;  
Ripping the guts of my mountains, looting  
the beds of my creeks,  
Them will I take to my bosom, and speak as  
a mother speaks.  
I am the land that listens, I am the land that  
broods;  
Steeped in eternal beauty, crystalline waters  
and woods.  
Long have I waited lonely, shunned as a thing  
accurst,  
Monstrous, moody, pathetic, the last of the  
lands and the first;  
Visioning camp-fires at twilight, sad with a  
longing forlorn,  
Feeling my womb o'er-pregnant with the seed  
of cities unborn.  
Wild and wide are my borders, stern as death  
is my sway,



*Searching my uttermost valleys, fighting each  
step as they go,  
Shooting the wrath of my rapids, scaling my  
ramparts of snow.*

THE LAW OF THE YOUNG

Unto its ultimate issue, winning me honor,  
not shame;  
Searching my uttermost valleys, fighting each  
step as they go,  
Shooting the wrath of my rapids, scaling my  
ramparts of snow;  
Ripping the guts of my mountains, looting  
the beds of my creeks,  
Then will I take to my bosom, and speak as  
a mother speaks.  
I am  
Stepped in *starry* beauty, crystalline waters  
and woods.  
Long have I waited lonely, damned as a thing  
accurst,  
Monstrous, moody, pathetic, the last of the  
lands and the first:  
Viewing camp-fires at twilight, and with a  
longing beam,  
Feeling my womb o'er-pregnant with the seed  
of civilization.  
Wild and wide are my borders, stern as death  
is my sway,







## THE LAW OF THE YUKON

And I wait for the men who will win me—and  
I will not be won in a day;  
And I will not be won by weaklings, subtle,  
suave and mild,  
But by men with the hearts of vikings, and  
the simple faith of a child;  
Desperate, strong and resistless, unthrottled  
by fear or defeat,  
Them will I gild with my treasure, them will I  
glut with my meat.

“Lofty I stand from each sister land, patient  
and wearily wise,  
With the weight of a world of sadness in my  
quiet, passionless eyes;  
Dreaming alone of a people, dreaming alone of  
a day,  
When men shall not rape my riches, and curse  
me and go away;  
Making a bawd of my bounty, fouling the hand  
that gave—  
Till I rise in my wrath and I sweep on their  
path and I stamp them into a grave.  
Dreaming of men who will bless me, of women  
esteeming me good,



## THE LAW OF THE YUKON

Of children born in my borders of radiant  
motherhood.

Of cities leaping to stature, of fame like a flag  
unfurled,

As I pour the tide of my riches in the eager  
lap of the world."

This is the Law of the Yukon, that only the  
Strong shall thrive;

That surely the Weak shall perish, and only  
the Fit survive.

Dissolute, damned and despairful, crippled and  
palsied and slain,

This is the Will of the Yukon,—Lo, how she  
makes it plain!

## THE PARSON'S SON

*This is the song of the parson's son, as he squats  
in his shack alone,  
On the wild, weird nights, when the Northern  
Lights shoot up from the frozen zone,  
And it's sixty below, and couched in the snow  
the hungry huskies moan:*

“I'm one of the Arctic brotherhood, I'm an  
old-time pioneer.

I came with the first—O God! how I've cursed  
this Yukon—but still I'm here.

I've sweated athirst in its summer heat, I've  
frozen and starved in its cold;

I've followed my dreams by its thousand  
streams, I've toiled and moiled for its gold.

“Look at my eyes—been snow-blind twice;  
look where my foot's half gone;

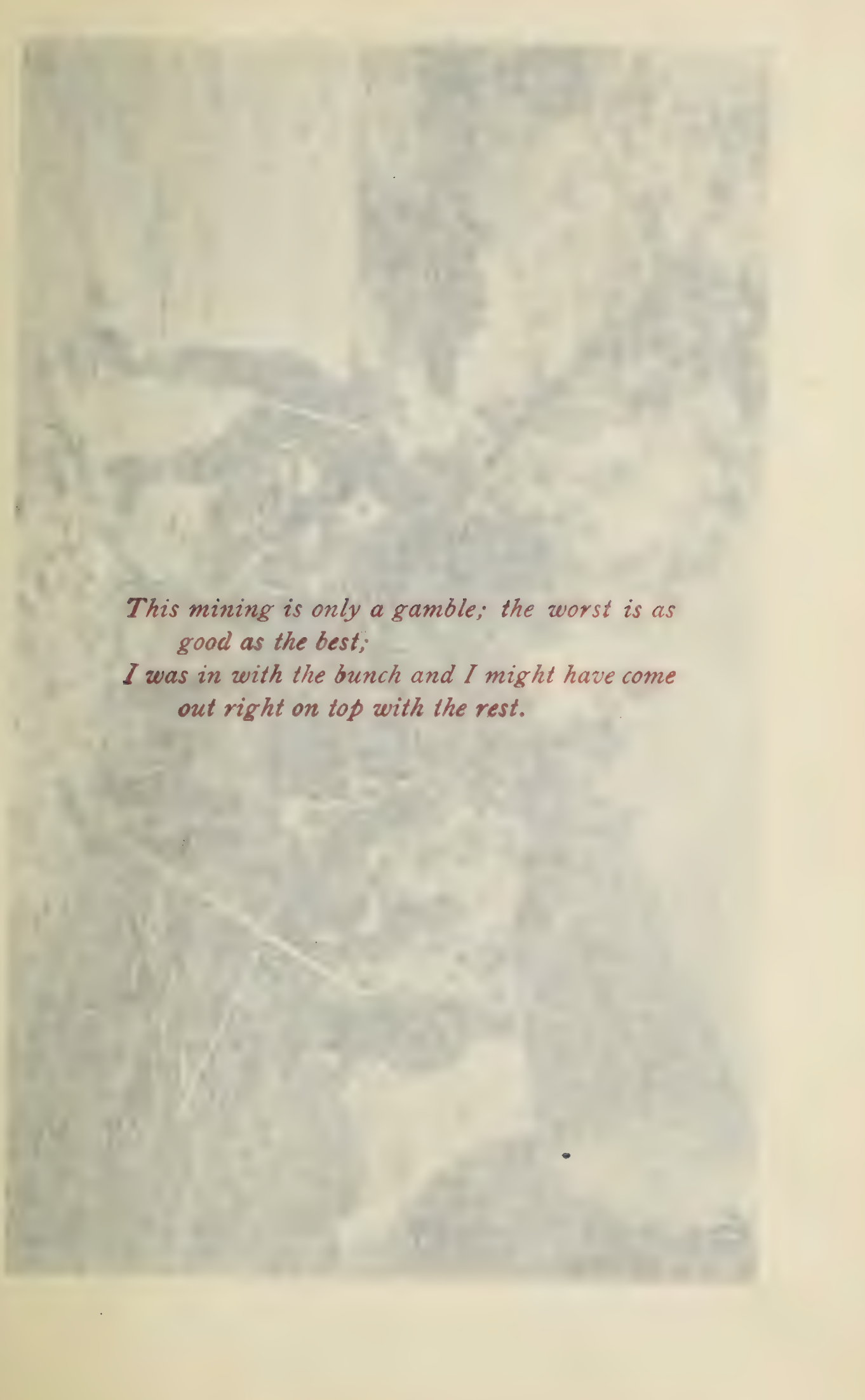
## THE PARSON'S SON

And that gruesome scar on my left cheek,  
where the frost-fiend bit to the bone.  
Each one a brand of this devil's land, where  
I've played and I've lost the game,  
A broken wreck with a craze for 'hooch,' and  
never a cent to my name.

"This mining is only a gamble; the worst is  
as good as the best;  
I was in with the bunch and I might have come  
out right on top with the rest;  
With Cormack, Ladue and Macdonald—O  
God! but it's hell to think  
Of the thousands and thousands I've squan-  
dered on cards and women and drink.

"In the early days we were just a few, and we  
hunted and fished around,  
Nor dreamt by our lonely camp-fires of the  
wealth that lay under the ground.  
We traded in skins and whiskey, and I've  
often slept under the shade  
Of that lone birch tree on Bonanza, where the  
first big find was made.





*This mining is only a gamble; the worst is as  
good as the best;  
I was in with the bunch and I might have come  
out right on top with the rest.*

THE PARTISAN

And that golden hour on my left hand,  
When the first blood had been  
Laid out a brand of this devil's land, where  
I've played and I've lost the game;  
A broken wreck with a crust for "bread," and  
never a cent to my name.

"This mining is only a gamble; the worst is  
as good as the best;

I was in with the bunch and I might have come  
out right on top with the rest;

With the best of the bunch I might have come  
out right on top with the rest;

But I was in with the bunch and I might have come  
out right on top with the rest;

And I was in with the bunch and I might have come  
out right on top with the rest.

"In the early days we were just a crew, and we  
lived and worked together.

Two stoves by our lonely camp-fires of the  
north that lit our faces.

We talked by night and day, and when  
the sun had set we  
sat and talked together.

And we were just a crew, and we  
lived and worked together.









## THE PARSON'S SON

“We were just like a great big family, and  
every man had his squaw,  
And we lived such a wild, free, fearless life  
beyond the pale of the law;  
Till sudden there came a whisper, and it  
maddened us every man,  
And I got in on Bonanza before the big rush  
began.

“Oh, those Dawson days, and the sin and the  
blaze, and the town all open wide!  
(If God made me in His likeness, sure He let  
the devil inside.)  
But we all were mad, both the good and the  
bad, and as for the women, well—  
No spot on the map in so short a space has  
hustled more souls to hell.

“Money was just like dirt there, easy to get  
and to spend.  
I was all caked in on a dance-hall jade, but  
she shook me in the end.

## THE PARSON'S SON

It put me queer, and for near a year I never  
drew sober breath,  
Till I found myself in the bughouse ward with  
a claim staked out on death.

“Twenty years in the Yukon, struggling along  
its creeks;  
Roaming its giant valleys, scaling its god-like  
peaks;  
Bathed in its fiery sunsets, fighting its fiendish  
cold—  
Twenty years in the Yukon . . . twenty years  
—and I’m old.

“Old and weak, but no matter, there’s ‘hooch’  
in the bottle still.  
I’ll hitch up the dogs to-morrow, and mush  
down the trail to Bill.  
It’s so long dark, and I’m lonesome—I’ll just  
lay down on the bed;  
To-morrow I’ll go . . . to-morrow . . . I guess  
I’ll play on the red.



## THE PARSON'S SON

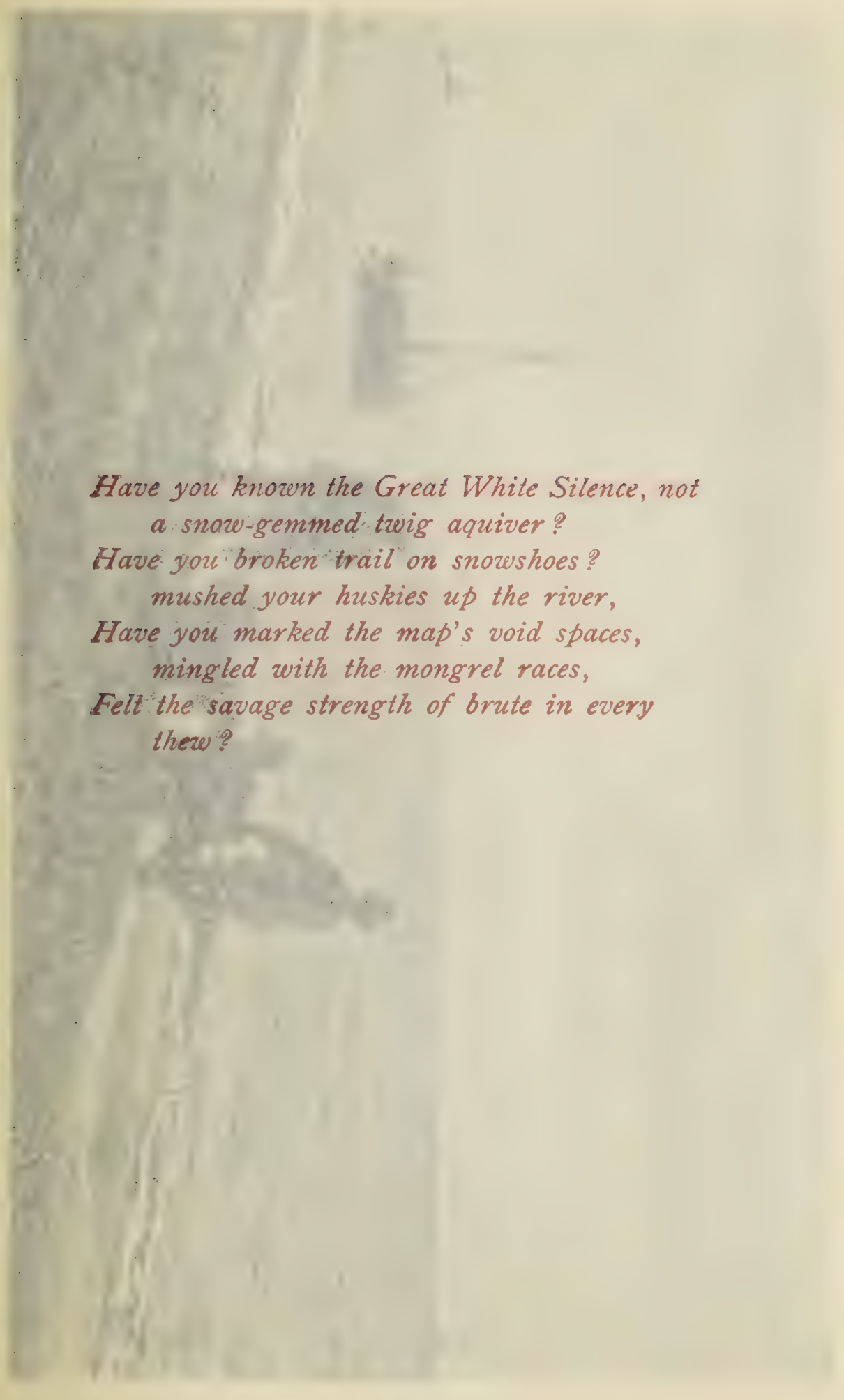
“ . . . Come, Kit, your pony is saddled. I'm  
waiting, dear, in the court . . .  
. . . Minnie, you devil, I'll kill you if you skip  
with that flossy sport . . .  
. . . How much does it go to the pan, Bill?  
. . . play up, School, and play the game . . .  
. . . Our Father, which art in heaven, hal-  
lowed be Thy name . . . ”

*This was the song of the parson's son, as he lay  
in his bunk alone,  
Ere the fire went out and the cold crept in, and  
his blue lips ceased to moan,  
And the hunger-maddened malamutes had torn  
him flesh from bone.*

## THE CALL OF THE WILD

Have you gazed on naked grandeur where  
there's nothing else to gaze on,  
Set pieces and drop-curtain scenes galore,  
Big mountains heaved to heaven, which the  
blinding sunsets blazon,  
Black canyons where the rapids rip and roar?  
Have you swept the visioned valley with the  
green stream streaking through it,  
Searched the Vastness for a something you  
have lost?  
Have you strung your soul to silence? Then  
for God's sake go and do it;  
Hear the challenge, learn the lesson, pay the  
cost.

Have you wandered in the wilderness, the  
sage-brush desolation,  
The bunch-grass levels where the cattle  
graze?

A faint, monochromatic illustration of a snowy landscape. In the center, a small figure, possibly a person or a dog, is visible against the white background. The overall scene is misty and atmospheric, with soft shadows and highlights suggesting a vast, open space.

*Have you known the Great White Silence, not  
a snow-gemmed twig aquiver?  
Have you broken trail on snowshoes?  
mushed your huskies up the river,  
Have you marked the map's void spaces,  
mingled with the mongrel races,  
Felt the savage strength of brute in every  
thaw?*



## THE CALL OF THE WILD

Have you gazed on naked grandeur where  
there's nothing else to gaze on,

Have you gazed on the  
high mountains, the  
blinding snows, the  
black crags,

Have you gazed on the  
Felt the surge  
Searched the Vastness for a something you  
have had

Have you strong your soul to silence? Then  
See God's will go and do it:  
Fear the message, born the Power, pay the  
due.

Have you gazed on the  
The dark-green  
The







## THE CALL OF THE WILD

Have you whistled bits of rag-time at the end  
of all creation,  
And learned to know the desert's little  
ways?  
Have you camped upon the foothills, have you  
galloped o'er the ranges,  
Have you roamed the arid sun-lands through  
and through?  
Have you chummed up with the mesa? Do  
you know its moods and changes?  
Then listen to the Wild—it's calling you.

Have you known the Great White Silence, not  
a snow-gemmed twig aquiver?

(Eternal truths that shame our soothing  
lies.)

Have you broken trail on snowshoes? mushed  
your huskies up the river,

Dared the unknown, led the way, and  
clutched the prize?

Have you marked the map's void spaces,  
mingled with the mongrel races,

Felt the savage strength of brute in every  
thew?

## THE CALL OF THE WILD

And though grim as hell the worst is, can you  
round it off with curses?

Then hearken to the Wild—it's wanting you.

Have you suffered, starved and triumphed,  
groveled down, yet grasped at glory,

Grown bigger in the bigness of the whole?

“Done things” just for the doing, letting bab-  
blers tell the story,

Seeing through the nice veneer the naked  
soul?

Have you seen God in His splendors, heard the  
text that nature renders?

(You'll never hear it in the family pew.)

The simple things, the true things, the silent  
men who do things—

Then listen to the Wild—it's calling you.

They have cradled you in custom, they have  
primed you with their preaching,

They have soaked you in convention through  
and through;

They have put you in a showcase; you're a  
credit to their teaching—

## THE CALL OF THE WILD

But can't you hear the Wild?—it's calling  
you.

Let us probe the silent places, let us seek what  
luck betide us;

Let us journey to a lonely land I know.

There's a whisper on the night-wind there's a  
star a gleam to guide us,

And the Wild is calling, calling . . . let us go.



## THE LONE TRAIL

*Ye who know the Lone Trail fain would follow it,  
Though it lead to glory or the darkness of the pit.  
Ye who take the Lone Trail, bid your love  
good-by;  
The Lone Trail, the Lone Trail follow till you  
die.*

The trails of the world be countless, and most  
of the trails be tried;  
You tread on the heels of the many, till you  
come where the ways divide;  
And one lies safe in the sunlight, and the other  
is dreary and wan,  
Yet you look aslant at the Lone Trail, and the  
Lone Trail lures you on.  
And somehow you're sick of the highway,  
with its noise and its easy needs,  
And you seek the risk of the by-way, and you  
reck not where it leads.

## THE LONE TRAIL

And sometimes it leads to the desert, and the  
tongue swells out of the mouth,

And you stagger blind to the mirage, to die in  
the mocking drouth.

And sometimes it leads to the mountain, to  
the light of the lone camp-fire,

And you gnaw your belt in the anguish of  
hunger-goaded desire.

And sometimes it leads to the Southland, to  
the swamp where the orchid glows,

And you rave to your grave with the fever,  
and they rob the corpse for its clothes.

And sometimes it leads to the Northland, and  
the scurvy softens your bones,

And your flesh dints in like putty, and you  
spit out your teeth like stones.

And sometimes it leads to a coral reef in the  
wash of a weedy sea,

And you sit and stare at the empty glare  
where the gulls wait greedily.

And sometimes it leads to an Arctic trail,  
and the snows where your torn feet  
freeze,

And you whittle away the useless clay, and  
crawl on your hands and knees.

## THE LONE TRAIL

Often it leads to the dead-pit; always it leads  
to pain;

By the bones of your brothers ye know it, but  
oh, to follow you're fain.

By your bones they will follow behind you,  
till the ways of the world are made plain.

*Bid good-by to sweetheart, bid good-by to friend;  
The Lone Trail, the Lone Trail follow to the end.  
Tarry not, and fear not, chosen of the true;  
Lover of the Lone Trail, the Lone Trail waits  
for you.*



## THE PINES

We sleep in the sleep of ages, the bleak, barbarian pines;  
The gray moss drapes us like sages, and closer we lock our lines,  
And deeper we clutch through the gelid gloom where never a sunbeam shines.

On the flanks of the storm-gored ridges are our black battalions massed;  
We surge in a host to the sullen coast, and we sing in the ocean blast;  
From empire of sea to empire of snow we grip our empire fast.

To the niggard lands were we driven, 'twixt desert and floes are we penned;  
To us was the Northland given, ours to stronghold and defend;


## THE PINES

Ours till the world be riven in the crash of the  
utter end;

Ours from the bleak beginning, through the  
æons of death-like sleep;  
Ours from the shock when the naked rock  
was hurled from the hissing deep;  
Ours through the twilight ages of weary glacier  
creep.

Wind of the East, Wind of the West, wander-  
ing to and fro,  
Chant your songs in our topmost boughs, that  
the sons of men may know  
The peerless pine was the first to come, and the  
pine will be last to go!

We pillar the halls of perfumed gloom; we  
plume where the eagles soar;  
The North-wind swoops from the brooding  
Pole, and our ancients crash and roar;  
But where one falls from the crumbling walls  
shoots up a hardy score.



*Wind of the East, Wind of the West, wandering  
to and fro,*

*Chant your songs in our topmost boughs, that  
the sons of men may know*

*The peerless pine was the first to come, and  
the pine will be last to go!*



## THE PINES

Ours till the world be riven in the crash of the  
cataclysm;

Ours from the bleak beginning, through the  
aeons of death-like sleep;

Ours from the shock when the naked rock  
was hurled from the hissing deep;

Ours through the twilight ages of weary glacier

and  
to

Wind of the East, Wind of the West, wander-  
ing to and fro

Chant your songs in our topmost boughs, that  
the sons of men may know

The peerless pine was the first to come, and the  
last to go

We pine the halls of perfumed gloom, we  
pine the halls of night

The fluted columns from the bounding  
pine, and the columns of rock and stone

But when our call comes to  
shoots up a batty







## THE PINES

We spring from the gloom of the canyon's  
womb; in the valley's lap we lie;  
From the white foam-fringe, where the break-  
ers cringe, to the peaks that tusk the sky,  
We climb, and we peer in the crag-locked mere  
that gleams like a golden eye.

Gain to the verge of the hog-back ridge where  
the vision ranges free;  
Pines and pines and the shadow of pines as far  
as the eye can see;  
A steadfast legion of stalwart knights in  
dominant empery.

Sun, moon and stars give answer; shall we  
not staunchly stand  
Even as now, forever, wards of the wilder  
strand,  
Sentinels of the stillness, lords of the last  
lone land?

## THE LURE OF LITTLE VOICES

There's a cry from out the loneliness—oh,  
listen, Honey, listen!

Do you hear it, do you fear it, you're a-hold-  
ing of me so?

You're a-sobbing in your sleep, dear, and your  
lashes, how they glisten—

Do you hear the Little Voices all a-begging  
me to go?

All a-begging me to leave you. Day and night  
they're pleading, praying,

On the North-wind, on the West-wind, from  
the peak and from the plain;

Night and day they never leave me—do you  
know what they are saying?

“He was ours before you got him, and we  
want him once again.”

## THE LURE OF LITTLE VOICES

Yes, they're wanting me, they're haunting me,  
the awful lonely places;

They're whining and they're whimpering  
as if each had a soul;

They're calling from the wilderness, the vast  
and Godlike spaces,

The stark and sullen solitudes that sentinel  
the Pole.

They miss my little camp-fires, ever brightly,  
bravely gleaming

In the womb of desolation, where was never  
man before;

As comradeless I sought them, lion-hearted,  
loving, dreaming,

And they hailed me as a comrade, and they  
loved me evermore.

And now they're all a-crying, and it's no use  
me denying;

The spell of them is on me and I'm helpless  
as a child;



## THE LURE OF LITTLE VOICES

My heart is aching, aching, but I hear them,  
sleeping, waking;  
It's the Lure of Little Voices, it's the man-  
date of the Wild.

I'm afraid to tell you, Honey, I can take no  
bitter leaving;  
But softly in the sleep-time from your love  
I'll steal away.  
Oh, it's cruel, dearie, cruel, and it's God knows  
how I'm grieving;  
But His loneliness is calling, and He knows  
I must obey.

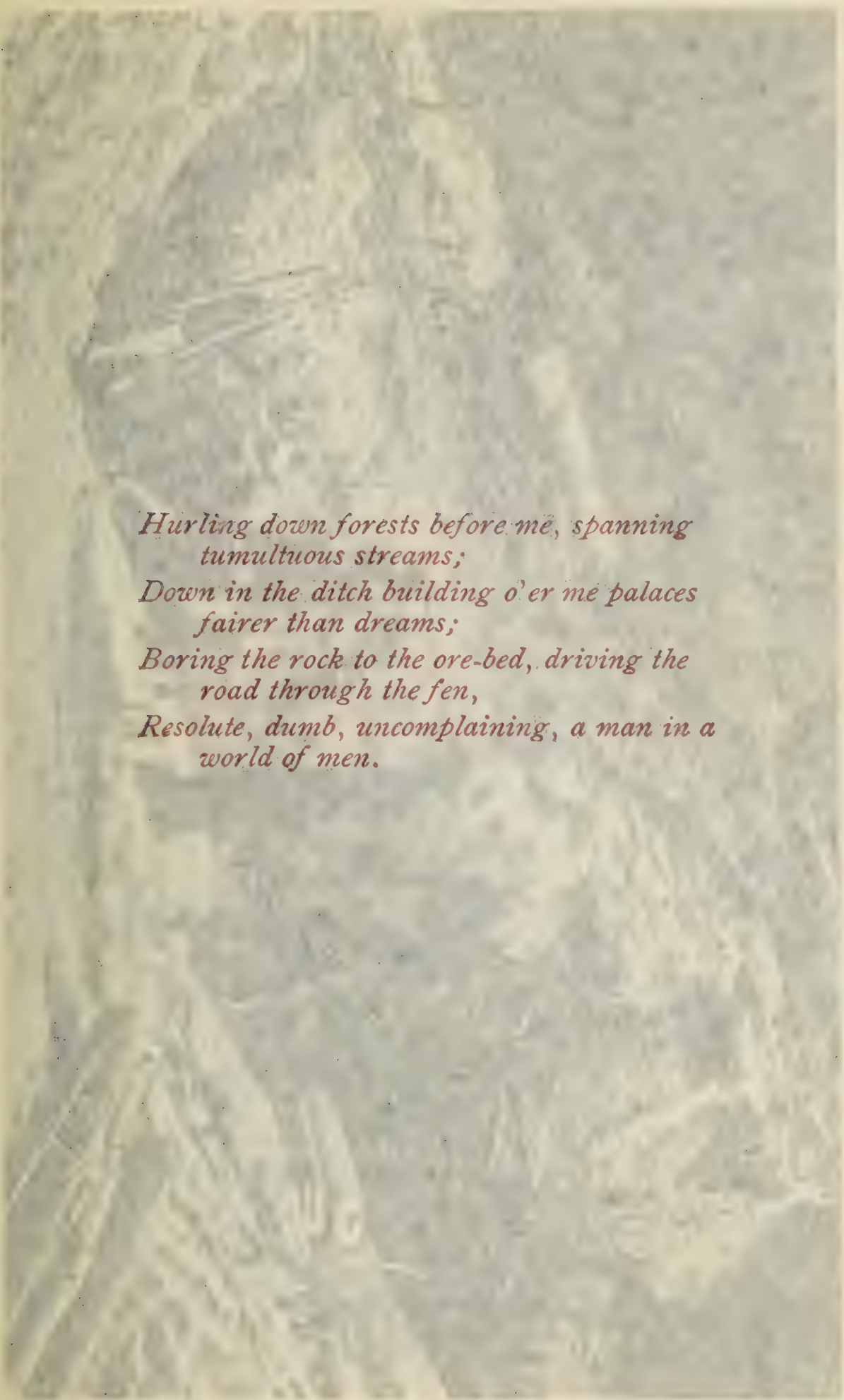
## THE SONG OF THE WAGE-SLAVE

When the long, long day is over, and the Big  
Boss gives me my pay,  
I hope that it won't be hell-fire, as some of  
the parsons say.  
And I hope that it won't be heaven, with  
some of the parsons I've met—  
All I want is just quiet, just to rest and forget.  
Look at my face, toil-furrowed; look at my  
calloused hands;  
Master, I've done Thy bidding, wrought in  
Thy many lands—  
Wrought for the little masters, big-bellied they  
be, and rich;  
I've done their desire for a daily hire, and I  
die like a dog in a ditch.  
I have used the strength Thou hast given,  
Thou knowest I did not shirk;  
Threescore years of labor—Thine be the long  
day's work.

## THE SONG OF THE WAGE-SLAVE

And now, Big Master, I'm broken and bent  
and twisted and scarred,  
But I've held my job, and Thou knowest, and  
Thou wilt not judge me hard.  
Thou knowest my sins are many, and often  
I've played the fool—  
Whiskey and cards and women, they made me  
the devil's tool.  
I was just like a child with money; I flung it  
away with a curse,  
Feasting a fawning parasite, or glutting a  
harlot's purse;  
Then back to the woods repentant, back to the  
mill or the mine,  
I, the worker of workers, everything in my line.  
Everything hard but headwork (I'd no more  
brains than a kid),  
A brute with brute strength to labor, doing as  
I was bid;  
Living in camps with men-folk, a lonely and  
loveless life;  
Never knew kiss of sweetheart, never caress of  
wife.  
A brute with brute strength to labor, and they  
were so far above—





*Hurling down forests before me, spanning  
tumultuous streams;  
Down in the ditch building o'er me palaces  
fairer than dreams;  
Boring the rock to the ore-bed, driving the  
road through the fen,  
Resolute, dumb, uncomplaining, a man in a  
world of men.*

And you, my Mother, for your sake and mine,  
and yours, and all that's mine,

doe You hold my job, and thus I leave it to you,  
I hope will not judge me false.

Thus knowest my sins are many, and I know  
I've played the fool--

Wine, and cards and women, they were  
the devil's tool.

I was born like a child with money; I grew up  
in a house of plenty, and I was  
a young man of a good name.

But I was a prodigal, and I spent  
my money as if it were  
nothing.

I had a great estate, and I was  
a young man of a good name,  
but I was a prodigal, and I spent  
my money as if it were  
nothing.

I, the son of a nobleman, everything in my line,  
I was a prodigal, and I spent  
my money as if it were  
nothing.

A great estate, and I was  
a young man of a good name,  
but I was a prodigal, and I spent  
my money as if it were  
nothing.

Living in a house with men-folk, a lady and  
herless life.

Never knew how to be a good man, never care of  
any.

A nobleman, and I was  
a young man of a good name,  
but I was a prodigal, and I spent  
my money as if it were  
nothing.









## THE SONG OF THE WAGE-SLAVE

Yet I'd gladly have gone to the gallows for  
one little look of Love.

I, with the strength of two men, savage and  
shy and wild—

Yet how I'd ha' treasured a woman, and the  
sweet, warm kiss of a child!

Well, 'tis Thy world, and Thou knowest. I  
blaspheme and my ways be rude;

But I've lived my life as I found it, and I've  
done my best to be good;

I, the primitive toiler, half naked and grimed  
to the eyes,

Sweating it deep in their ditches, swining it  
stark in their styes;

Hurling down forests before me, spanning  
tumultuous streams;

Down in the ditch building o'er me palaces  
fairer than dreams;

Boring the rock to the ore-bed, driving the  
road through the fen,

Resolute, dumb, uncomplaining, a man in a  
world of men.

Master, I've filled my contract, wrought in  
Thy many lands;

## THE SONG OF THE WAGE-SLAVE

Not by my sins wilt Thou judge me, but by  
the work of my hands.

Master, I've done Thy bidding, and the light  
is low in the west,

And the long, long shift is over . . . Master,  
I've earned it—Rest.

## GRIN

If you're up against a bruiser and you're getting knocked about—

Grin.

If you're feeling pretty groggy, and you're licked beyond a doubt—

Grin.

Don't let him see you're funkng, let him know with every clout,

Though your face is battered to a pulp, your blooming heart is stout;

Just stand upon your pins until the beggar knocks you out—

And grin.

This life's a bally battle, and the same advice holds true

Of grin.

If you're up against it badly, then it's only one on you,

So grin.



## GRIN

If the future's black as thunder, don't let  
people see you're blue;

Just cultivate a cast-iron smile of joy the whole  
day through;

If they call you "Little Sunshine," wish that  
*they'd* no troubles, too—

You may—grin.

Rise up in the morning with the will that,  
smooth or rough,

You'll grin.

Sink to sleep at midnight, and although you're  
feeling tough,

Yet grin.

There's nothing gained by whining, and you're  
not that kind of stuff;

You're a fighter from away back, and you  
*won't* take a rebuff;

Your trouble is that you don't know when  
you have had enough—

Don't give in.

If Fate should down you, just get up and take  
another cuff;

You may bank on it that there is no philosophy  
like bluff,

And grin.

## THE SHOOTING OF DAN MCGREW

A bunch of the boys were whooping it up in  
the Malamute saloon;  
The kid that handles the music-box was hitting  
a jag-time tune;  
Back of the bar, in a solo game, sat Dangerous  
Dan McGrew,  
And watching his luck was his light-o'-love,  
the lady that's known as Lou.

When out of the night, which was fifty below,  
and into the din and the glare,  
There stumbled a miner fresh from the creeks,  
dog-dirty, and loaded for bear.  
He looked like a man with a foot in the grave  
and scarcely the strength of a louse,  
Yet he tilted a poke of dust on the bar, and he  
called for drinks for the house.

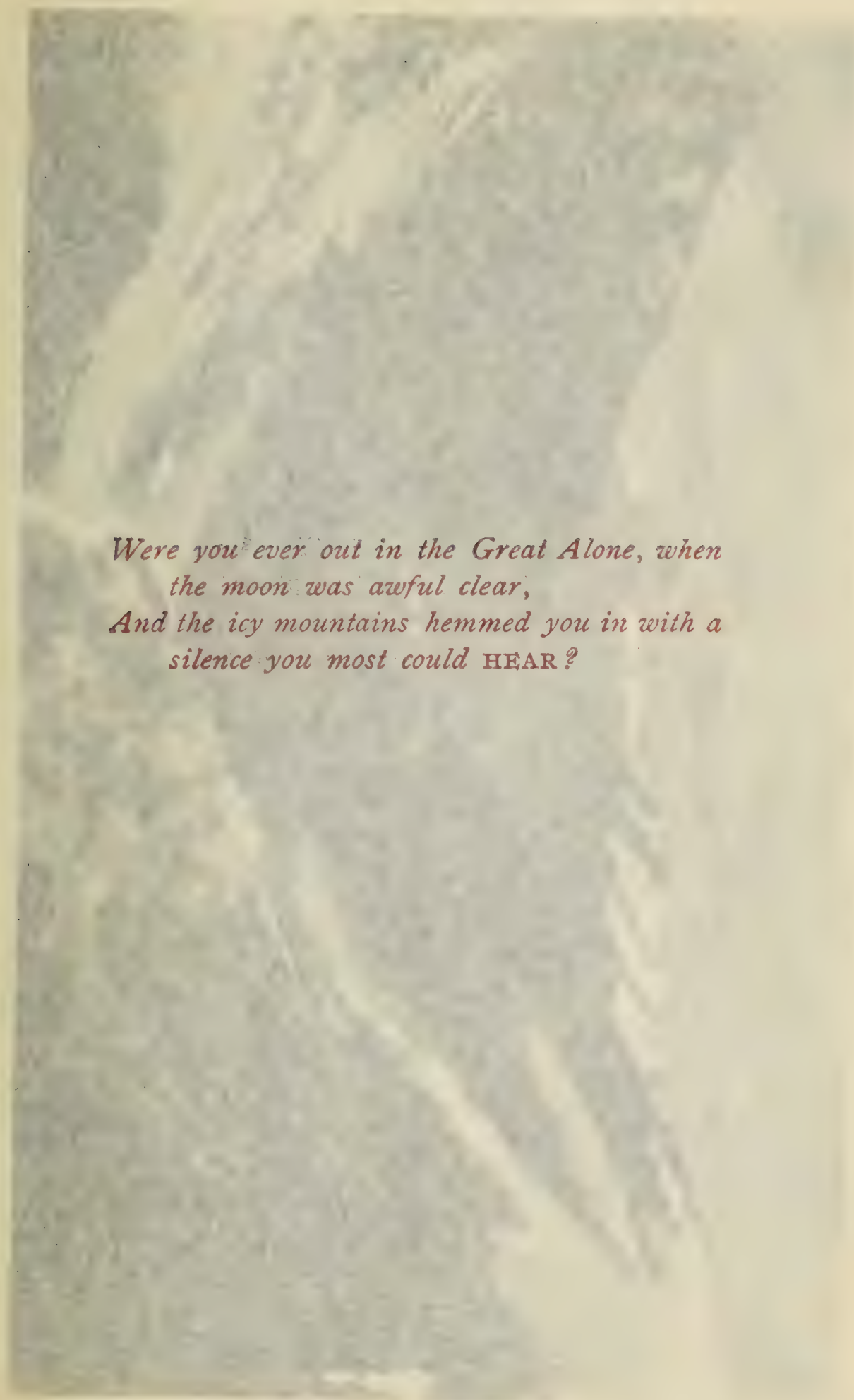
## THE SHOOTING OF DAN MCGREW

There was none could place the stranger's face,  
    though we searched ourselves for a clue;  
But we drank his health, and the last to drink  
    was Dangerous Dan McGrew.

There's men that somehow just grip your eyes,  
    and hold them hard like a spell;  
And such was he, and he looked to me like a  
    man who had lived in hell;  
With a face most hair, and the dreary stare of  
    a dog whose day is done,  
As he watered the green stuff in his glass, and  
    the drops fell one by one.  
Then I got to figgering who he was, and won-  
    dering what he'd do,  
And I turned my head—and there watching  
    him was the lady that's known as Lou.

His eyes went rubbering round the room, and  
    he seemed in a kind of daze,  
Till at last that old piano fell in the way of  
    his wandering gaze.





*Were you ever out in the Great Alone, when  
the moon was awful clear,  
And the icy mountains hemmed you in with a  
silence you most could HEAR?*

THE SHOOTING OF SAM BROWN

There was some small party in the evening's time,  
Though we carried ourselves like a team,  
But we drank his health, and the last to drink  
was Dangerous Dan McGann.

There's men that somehow just grip your eyes  
and hold them hard like a spell.

And such was he, and he looked to me like a

man that had been with you once

With a face that was clear and bright

As he gazed at the green, and the glass, and

the game fell one by one

Then I got to figuring who he was, and was

long about it

But I turned my head, and there

was Dangerous Dan McGann

And I was

And I was

And I was

And I was

And I was

And I was

And I was

And I was

And I was







## THE SHOOTING OF DAN MCGREW

The rag-time kid was having a drink; there  
was no one else on the stool,  
So the stranger stumbles across the room, and  
flops down there like a fool.  
In a buckskin shirt that was glazed with dirt  
he sat, and I saw him sway;  
Then he clutched the keys with his talon hands  
—my God! but that man could play.

Were you ever out in the Great Alone, when  
the moon was awful clear,  
And the icy mountains hemmed you in with  
a silence you most could *hear*;  
With only the howl of a timber wolf, and you  
camped there in the cold,  
A half-dead thing in a stark, dead world, clean  
mad for the muck called gold;  
While high overhead, green, yellow and red,  
the North Lights swept in bars?—  
Then you've a haunch what the music meant  
. . . hunger and night and the stars.

And hunger not of the belly kind, that's  
banished with bacon and beans,

## THE SHOOTING OF DAN MCGREW

But the gnawing hunger of lonely men for a  
home and all that it means;  
For a fireside far from the cares that are, four  
walls and a roof above;  
But oh! so cramful of cosy joy, and crowned  
with a woman's love—  
A woman dearer than all the world, and true  
as Heaven is true—  
(God! how ghastly she looks through her  
rouge,—the lady that's known as Lou.)

Then on a sudden the music changed, so soft  
that you scarce could hear;  
But you felt that your life had been looted  
clean of all that it once held dear;  
That someone had stolen the woman you loved;  
that her love was a devil's lie;  
That your guts were gone, and the best for  
you was to crawl away and die.  
'Twas the crowning cry of a heart's despair,  
and it thrilled you through and through—  
"I guess I'll make it a spread misere," said  
Dangerous Dan McGrew.

## THE SHOOTING OF DAN MCGREW

The music almost died away . . . then it  
burst like a pent-up flood;  
And it seemed to say, "Repay, repay," and my  
eyes were blind with blood.  
The thought came back of an ancient wrong,  
and it stung like a frozen lash,  
And the lust awoke to kill, to kill . . . then the  
music stopped with a crash,  
And the stranger turned, and his eyes they  
burned in a most peculiar way;  
In a buckskin shirt that was glazed with dirt  
he sat, and I saw him sway;  
Then his lips went in in a kind of grin, and he  
spoke, and his voice was calm,  
And "Boys," says he, "you don't know me,  
and none of you care a damn;  
But I want to state, and my words are straight,  
and I'll bet my poke they're true,  
That one of you is a hound of hell . . . and  
that one is Dan McGrew."

Then I ducked my head, and the lights went  
out, and two guns blazed in the dark,

## THE SHOOTING OF DAN MCGREW

And a woman screamed, and the lights went  
up, and two men lay stiff and stark.  
Pitched on his head, and pumped full of lead,  
was Dangerous Dan McGrew,  
While the man from the creeks lay clutched to  
the breast of the lady that's known as Lou.

These are the simple facts of the case, and I  
guess I ought to know.  
They say that the stranger was crazed with  
“hooch,” and I'm not denying it's so.  
I'm not so wise as the lawyer guys, but strictly  
between us two—  
The woman that kissed him and—pinched his  
poke—was the lady that's known as Lou.



## THE CREMATION OF SAM MCGEE

*There are strange things done in the midnight sun  
By the men who moil for gold;  
The Arctic trails have their secret tales  
That would make your blood run cold;  
The Northern Lights have seen queer sights,  
But the queerest they ever did see  
Was that night on the marge of Lake Lebarge  
I cremated Sam McGee.*

Now Sam McGee was from Tennessee, where  
the cotton blooms and blows.  
Why he left his home in the South to roam  
'round the Pole, God only knows.  
He was always cold, but the land of gold  
seemed to hold him like a spell;  
Though he'd often say in his homely way that  
"he'd sooner live in hell."

## THE CREMATION OF SAM MCGEE

On a Christmas Day we were mushing our  
way over the Dawson trail.  
Talk of your cold! through the parka's fold  
it stabbed like a driven nail.  
If our eyes we'd close, then the lashes froze  
till sometimes we couldn't see;  
It wasn't much fun, but the only one to whim-  
per was Sam McGee.

And that very night, as we lay packed tight  
in our robes beneath the snow,  
And the dogs were fed, and the stars o'erhead  
were dancing heel and toe,  
He turned to me, and "Cap," says he, "I'll  
cash in this trip, I guess;  
And if I do, I'm asking that you won't refuse  
my last request."

Well, he seemed so low that I couldn't say no;  
then he says with a sort of moan:  
"It's the cursed cold, and it's got right hold  
till I'm chilled clean through to the bone.

## THE CREMATION OF SAM MCGEE

Yet 'taint being dead—it's my awful dread of  
the icy grave that pains;  
So I want you to swear that, foul or fair, you'll  
cremate my last remains."

A pal's last need is a thing to heed, so I swore  
I would not fail;  
And we started on at the streak of dawn; but  
God! he looked ghastly pale.  
He crouched on the sleigh, and he raved all  
day of his home in Tennessee;  
And before nightfall a corpse was all that was  
left of Sam McGee.

There wasn't a breath in that land of death,  
and I hurried, horror-driven,  
With a corpse half hid that I couldn't get rid,  
because of a promise given;  
It was lashed to the sleigh, and it seemed to  
say: "You may tax your brawn and brains,  
But you promised true, and it's up to you to  
cremate these last remains."

## THE CREMATION OF SAM MCGEE

Now a promise made is a debt unpaid, and the  
trail has its own stern code.

In the days to come, though my lips were  
dumb, in my heart how I cursed that load.

In the long, long night, by the lone firelight,  
while the huskies, round in a ring,

Howled out their woes to the homeless snows—  
O God! how I loathed the thing.

And every day that quiet clay seemed to  
heavy and heavier grow;

And on I went, though the dogs were spent  
and the grub was getting low;

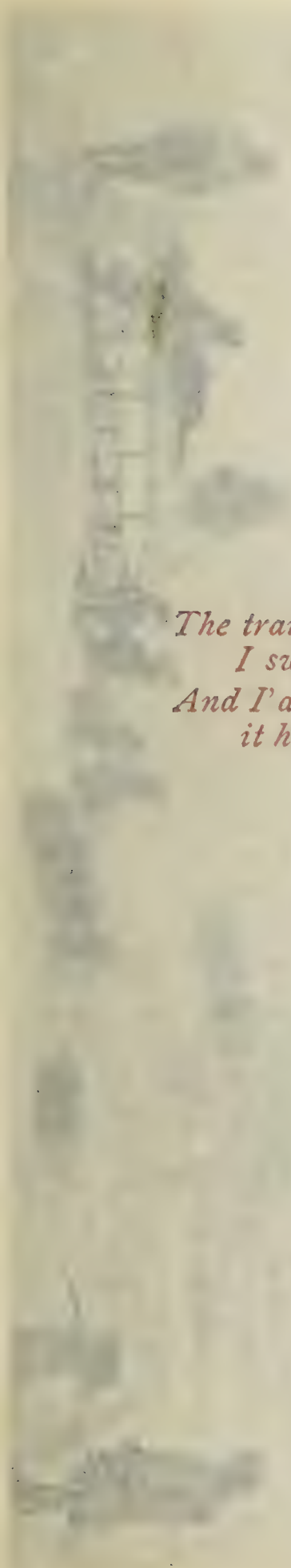
The trail was bad, and I felt half mad, but I  
swore I would not give in;

And I'd often sing to the hateful thing, and  
it hearkened with a grin.

Till I came to the marge of Lake Lebarge, and  
a derelict there lay;

It was jammed in the ice, but I saw in a trice  
it was called the "Alice May."





*The trail was bad, and I felt half mad, but  
I swore I would not give in;  
And I'd often sing to the hateful thing, and  
it hearkened with a grin.*

## THE CREMATION OF SAM MOORE

But I remember much in a dark, dreary, and the  
trail has its own stern code.

In the days to come, though now has been  
death, in my heart now I remember the  
In the long, long night, by the low light,  
while the huskies, round in a ring,

Howled out their woes to the homeless snow  
O God! how I loathed the thing.

And now that they have had their first  
And now that they have had their first  
And now that they have had their first  
heavy and heavy and heavy

And on I went, though the dogs were spent  
and the grub was getting low;  
The trail was bad, and I felt half mad, but I  
swore I would not give in;

And I went on, and on the hateful thing, and  
a heavy and heavy and heavy

And I went on, and on the hateful thing, and  
a heavy and heavy and heavy

It was a heavy and heavy and heavy  
It was a heavy and heavy and heavy









## THE CREMATION OF SAM MCGEE

And I looked at it, and I thought a bit, and I  
looked at my frozen chum;  
Then "Here," said I, with a sudden cry, "is  
my cre-ma-tor-eum."

Some planks I tore from the cabin floor, and  
I lit the boiler fire;  
Some coal I found that was lying around, and  
I heaped the fuel higher;  
The flames just soared, and the furnace roared  
—such a blaze you seldom see;  
And I burrowed a hole in the glowing coal, and  
I stuffed in Sam McGee.

Then I made a hike, for I didn't like to hear  
him sizzle so;  
And the heavens scowled, and the huskies  
howled, and the wind began to blow.  
It was icy cold, but the hot sweat rolled down  
my cheeks, and I don't know why;  
And the greasy smoke in an inky cloak went  
streaking down the sky.

## THE CREMATION OF SAM McGEE

I do not know how long in the snow I wrestled  
with grisly fear;  
But the stars came out and they danced about  
ere again I ventured near;  
I was sick with dread, but I bravely said: "I'll  
just take a peep inside.  
I guess he's cooked, and it's time I looked;"  
. . . then the door I opened wide.

And there sat Sam, looking cool and calm, in  
the heart of the furnace roar;  
And he wore a smile you could see a mile, and  
he said: "Please close that door.  
It's fine in here, but I greatly fear you'll let  
in the cold and storm—  
Since I left Plumtree, down in Tennessee, it's  
the first time I've been warm."

*There are strange things done in the midnight sun  
By the men who moil for gold;  
The Arctic trails have their secret tales  
That would make your blood run cold;*

## THE CREMATION OF SAM MCGEE

*The Northern Lights have seen queer sights,  
But the queerest they ever did see  
Was that night on the marge of Lake Lebarge  
I cremated Sam McGee.*

## MY MADONNA

I haled me a woman from the street,  
Shameless, but, oh, so fair!  
I bade her sit in the model's seat  
And I painted her sitting there.

I hid all trace of her heart unclean;  
I painted a babe at her breast;  
I painted her as she might have been  
If the Worst had been the Best.

She laughed at my picture and went away.  
Then came, with a knowing nod,  
A connoisseur, and I heard him say;  
“ 'Tis Mary, the Mother of God.”

So I painted a halo round her hair,  
And I sold her and took my fee,  
And she hangs in the church of Saint Hillaire,  
Where you and all may see.



## UNFORGOTTEN

I know a garden where the lilies gleam,  
And one who lingers in the sunshine there;  
She is than white-stoled lily far more fair,  
And oh, her eyes are heaven-lit with dream!

I know a garret, cold and dark and drear,  
And one who toils and toils with tireless pen,  
Until his brave, sad eyes grow weary—then  
He seeks the stars, pale, silent as a seer.

And ah, it's strange; for, desolate and dim,  
Between these two there rolls an ocean wide;  
Yet he is in the garden by her side  
And she is in the garret there with him.

## THE RECKONING

It's fine to have a blow-out in a fancy restaurant,  
With terrapin and canvas-back and all the wine you want;  
To enjoy the flowers and music, watch the pretty women pass,  
Smoke a choice cigar, and sip the wealthy water in your glass.  
It's bully in a high-toned joint to eat and drink your fill,  
But it's quite another matter when you  
Pay the bill.

It's great to go out every night on fun or pleasure bent;  
To wear your glad rags always and to never save a cent;

## THE RECKONING

To drift along regardless, have a good time  
every trip;  
To hit the high spots sometimes, and to let  
your chances slip;  
To know you're acting foolish, yet to go on  
fooling still,  
Till Nature calls a show-down, and you  
Pay the bill.

Time has got a little bill—get wise while yet  
you may,  
For the debit side's increasing in a most  
alarming way;  
The things you had no right to do, the things  
you should have done,  
They're all put down: it's up to you to pay  
for every one.  
So eat, drink and be merry, have a good time  
if you will,  
But God help you when the time comes, and  
you  
Foot the bill.

## QUATRAINS

One said: Thy like is thine to make or mar,  
To flicker feebly, or to soar, a star;  
    It lies with thee—the choice is thine, is thine,  
To hit the ties or drive thy auto-car.

I answered Her: The choice is mine—ah, no!  
We all were made or marred long, long ago.  
    The parts are written; hear the super wail:  
“Who is stage-managing this cosmic show?”

Blind fools of fate and slaves of circumstance,  
Life is a fiddler, and we all must dance.  
    From gloom where mocks that will-o'-wisp,  
    Free-will,  
I heard a voice cry: “Say, give us a chance.”



## QUATRAINS

Chance! Oh, there is no chance! The scene is  
set.

Up with the curtain! Man, the marionette,  
Resumes his part. The gods will work the  
wires.

They've got it all down fine, you bet, you bet!

It's all decreed—the mighty earthquake crash;  
The countless constellations' wheel and flash;  
The rise and fall of empires, war's red tide;  
The composition of your dinner hash.

There's no haphazard in this world of ours.  
Cause and effect are grim, relentless powers.  
They rule the world. (A king was shot last  
night.  
Last night I held the joker and both bowers.)

From out the mesh of fate our heads we thrust.  
We can't do what we would, but what we must.  
Hereditv has got us in a cinch—  
(Consoling thought when you've been on a  
"bust.")

## QUATRAINS

Hark to the song where spheral voices blend:  
“There’s no beginning, never will be end.”

It makes us nutty; hang the astral chimes!  
The table’s spread; come, let us dine, my  
friend.

*There's a race of men that don't fit in,  
A race that can't stay still;  
So they break the hearts of kith and kin,  
And they roam the world at will.  
They range the field and they rove the flood,  
And they climb the mountain's crest;  
Theirs is the curse of the gypsy blood,  
And they don't know how to rest.*

QUINTANA

There's no beginning, never will be  
The table's spread; come, let us dine, my  
friend.

There's a race of men that don't sit still,  
So they break the hearts of hills and sin  
And they roam the world at will.  
They range the field and lay waste the wood,  
And they climb the mountain's crest;  
There is the curse of the rocky ground,  
And they don't know how to rest.







## THE MEN THAT DON'T FIT IN

There's a race of men that don't fit in,  
A race that can't stay still;  
So they break the hearts of kith and kin,  
And they roam the world at will.  
They range the field and they rove the flood,  
And they climb the mountain's crest;  
Theirs is the curse of the gypsy blood,  
And they don't know how to rest.

If they just went straight they might go far;  
They are strong and brave and true;  
But they're always tired of the things that are,  
And they want the strange and new.  
They say: "Could I find my proper groove,  
What a deep mark I would make!"  
So they chop and change, and each fresh move  
Is only a fresh mistake.

## THE MEN THAT DON'T FIT IN

And each forgets, as he strips and runs  
With a brilliant, fitful pace,  
It's the steady, quiet, plodding ones  
Who win in the lifelong race.  
And each forgets that his youth has fled,  
Forgets that his prime is past,  
Till he stands one day, with a hope that's dead,  
In the glare of the truth at last.

He has failed, he has failed; he has missed  
his chance;  
He has just done things by half.  
Life's been a jolly good joke on him,  
And now is the time to laugh.  
Ha, ha! He is one of the Legion Lost;  
He was never meant to win;  
He's a rolling stone, and it's bred in the bone;  
He's a man who won't fit in.



## MUSIC IN THE BUSH

O'er the dark pines she sees the silver moon,  
And in the west, all tremulous, a star;  
And soothing sweet she hears the mellow tune  
Of cow-bells jangled in the fields afar.

Quite listless, for her daily stent is done,  
She stands, sad exile, at her rose-wreathed  
door,  
And sends her love eternal with the sun  
That goes to gild the land she'll see no more.

The grave, gaunt pines imprison her sad gaze,  
All still the sky and darkling drearily;  
She feels the chilly breath of dear, dead days  
Come sifting through the alders eerily.

## MUSIC IN THE BUSH

Oh, how the roses riot in their bloom!

The curtains stir as with an ancient pain;  
Her old piano gleams from out the gloom  
And waits and waits her tender touch in vain.

But now her hands like moonlight brush the  
keys

With velvet grace—melodious delight;  
And now a sad refrain from over seas  
Goes sobbing on the bosom of the night;

And now she sings. (O! singer in the gloom,  
Voicing a sorrow we can ne'er express,  
Here in the Farness where we few have room  
Unshamed to show our love and tenderness,

Our hearts will echo, till they beat no more,  
That song of sadness and of motherland;  
And, stretched in deathless love to England's  
shore,  
Some day she'll hearken and she'll under-  
stand.)

## MUSIC IN THE BUSH

A prima-donna in the shining past,  
But now a mother growing old and gray,  
She thinks of how she held a people fast  
In thrall, and gleaned the triumphs of a  
day.

She sees a sea of faces like a dream;  
She sees herself a queen of song once  
more;  
She sees lips part in rapture, eyes a gleam;  
She sings as never once she sang before.

She sings a wild, sweet song that throbs with  
pain,  
The added pain of life that transcends art—  
A song of home, a deep, celestial strain,  
The glorious swan-song of a dying heart.

A lame tramp comes along the railway track,  
A grizzled dog whose day is nearly done;  
He passes, pauses, then comes slowly back  
And listens there—an audience of one.

## MUSIC IN THE BUSH

She sings—her golden voice is passion-fraught,  
As when she charmed a thousand eager ears;  
He listens trembling, and she knows it not,  
And down his hollow cheeks roll bitter tears.

She ceases and is still, as if to pray;  
There is no sound, the stars are all alight—  
Only a wretch who stumbles on his way,  
Only a vagrant sobbing in the night.



## THE RHYME OF THE REMITTANCE MAN

There's a four-pronged buck a-swinging in the  
shadow of my cabin,  
And it roamed the velvet valley till to-day;  
But I tracked it by the river, and I trailed it  
in the cover,  
And I killed it on the mountain miles away.  
Now I've had my lazy supper, and the level  
sun is gleaming  
On the water where the silver salmon play;  
And I light my little corn-cob, and I linger,  
softly dreaming,  
In the twilight, of a land that's far away.

Far away, so faint and far, is flaming London,  
fevered Paris,  
That I fancy I have gained another star;

## THE RHYME OF THE REMITTANCE MAN

Far away the din and hurry, far away the sin  
and worry,

Far away—God knows they cannot be too  
far.

Gilded galley-slaves of Mammon—how my  
purse-proud brothers taunt me!

I might have been as well-to-do as they  
Had I clutched like them my chances,  
learned their wisdom, crushed my  
fancies,

Starved my soul and gone to business every  
day.

Well, the cherry bends with blossom and the  
vivid grass is springing,

And the star-like lily nestles in the  
green;

And the frogs their joys are singing, and my  
heart in tune is ringing,

And it doesn't matter what I might have  
been.

While above the scented pine-gloom, piling  
heights of golden glory,

The sun-god paints his canvas in the west,

## THE RHYME OF THE REMITTANCE MAN

I can couch me deep in clover, I can listen to  
the story  
Of the lazy, lapping water—it is best.

While the trout leaps in the river, and the blue  
grouse thrills the cover,  
And the frozen snow betrays the panther's  
track,  
And the robin greets the dayspring with the  
rapture of a lover,  
I am happy, and I'll never more go back.  
For I know I'd just be longing for the little old  
log cabin,  
With the morning-glory clinging to the door,  
Till I loathed the city places, cursed the care  
on all the faces,  
Turned my back on lazar London evermore.

So send me far from Lombard Street, and  
write me down a failure;  
Put a little in my purse and leave me free.  
Say: "He turned from Fortune's offering to  
follow up a pale lure,  
He is one of us no longer—let him be."

## THE RHYME OF THE REMITTANCE MAN

I am one of you no longer; by the trails my  
feet have broken,  
The dizzy peaks I've scaled, the camp-fire's  
glow;  
By the lonely seas I've sailed in—yea, the  
final word is spoken,  
I am signed and sealed to nature. Be it so.



## THE LOW-DOWN WHITE

This is the pay-day up at the mines, when the  
bearded brutes come down;  
There's money to burn in the streets to-night,  
so I've sent my klooch to town,  
With a haggard face and a ribband of red  
entwined in her hair of brown.

And I know at the dawn she'll come reeling  
home with the bottles, one, two, three—  
One for herself, to drown her shame, and two  
big bottles for me,  
To make me forget the thing I am and the  
man I used to be.

## THE LOW-DOWN WHITE

To make me forget the brand of the dog, as I  
    crouch in this hideous place;  
To make me forget once I kindled the light of  
    love in a lady's face,  
Where even the squalid Siwash now holds me  
    a black disgrace.

Oh, I have guarded my secret well! And who  
    would dream as I speak  
In a tribal tongue like a rogue unhung, 'mid  
    the ranch-house filth and reek,  
I could roll to bed with a Latin phrase and  
    rise with a verse of Greek?

Yet I was a senior prizeman once, and the  
    pride of a college eight;  
Called to the bar—my friends were true! but  
    they could not keep me straight;  
Then came the divorce, and I went abroad  
    and "died" on the River Plate.

## THE LOW-DOWN WHITE

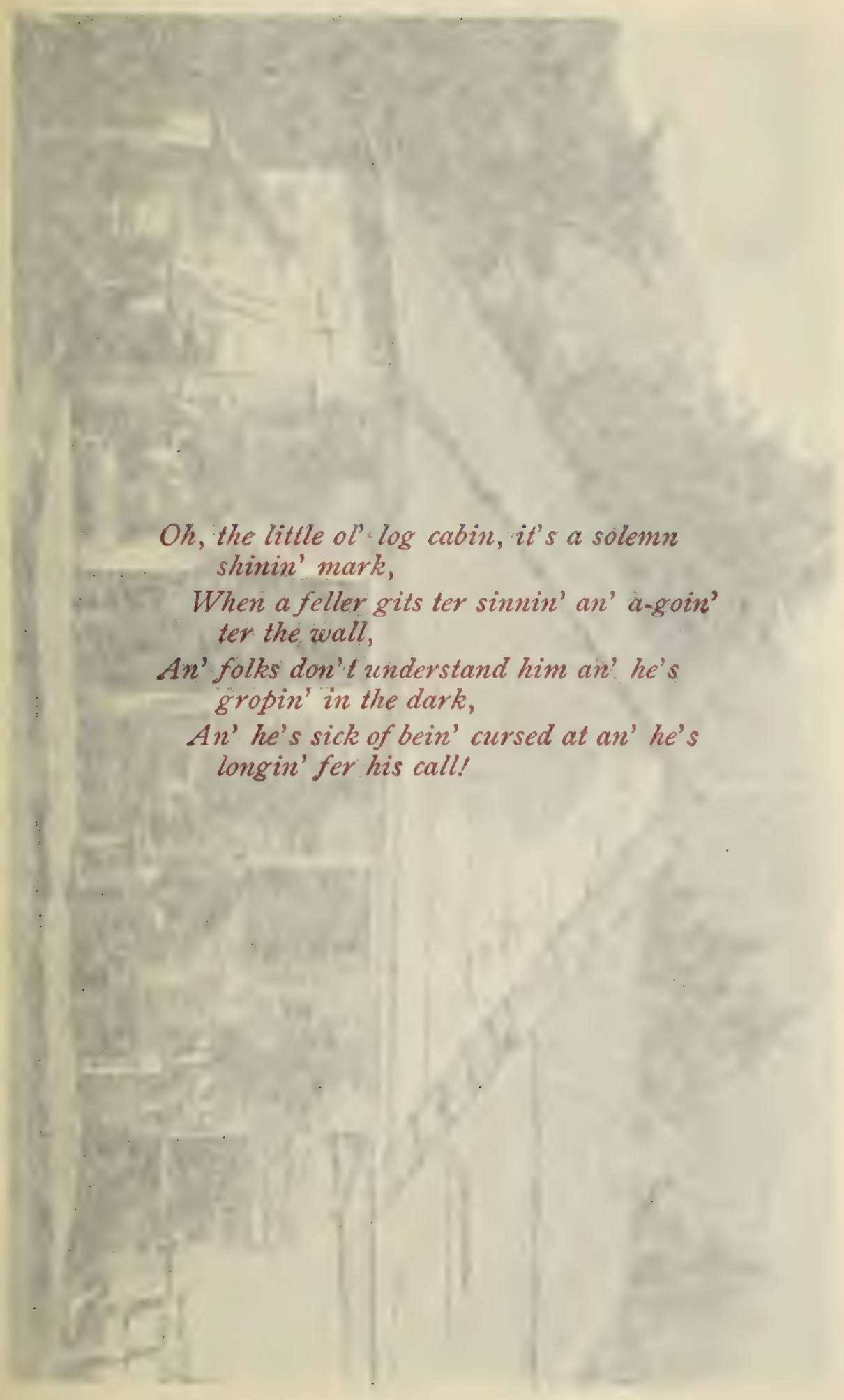
But I'm not dead yet; though with half a lung  
there isn't time to spare,  
And I hope that the year will see me out, and,  
thank God, no one will care—  
Save maybe the little slim Siwash girl with the  
rose of shame in her hair.

She will come with the dawn, and the dawn is  
near; I can see its evil glow,  
Like a corpse-light seen through a frosty pane  
in a night of want and woe;  
And yonder she comes by the bleak bull-pines,  
swift staggering through the snow.

## THE LITTLE OLD LOG CABIN

When a man gits on his uppers in a hard-pan  
sort of town,  
An' he ain't got nothin' comin' an' he can't  
afford ter eat,  
An' he's in a fix for lodgin' an' he wanders up  
an' down,  
An' you'd fancy he'd been boozin', he's so  
locoed 'bout the feet;  
When he's feelin' sneakin' sorry an' his belt  
is hangin' slack,  
An' his face is peaked an' gray-like an' his  
heart gits down an' whines,  
Then he's apt ter git a-thinkin' an' a-wishin'  
he was back  
In the little ol' log cabin in the shadder of  
the pines.





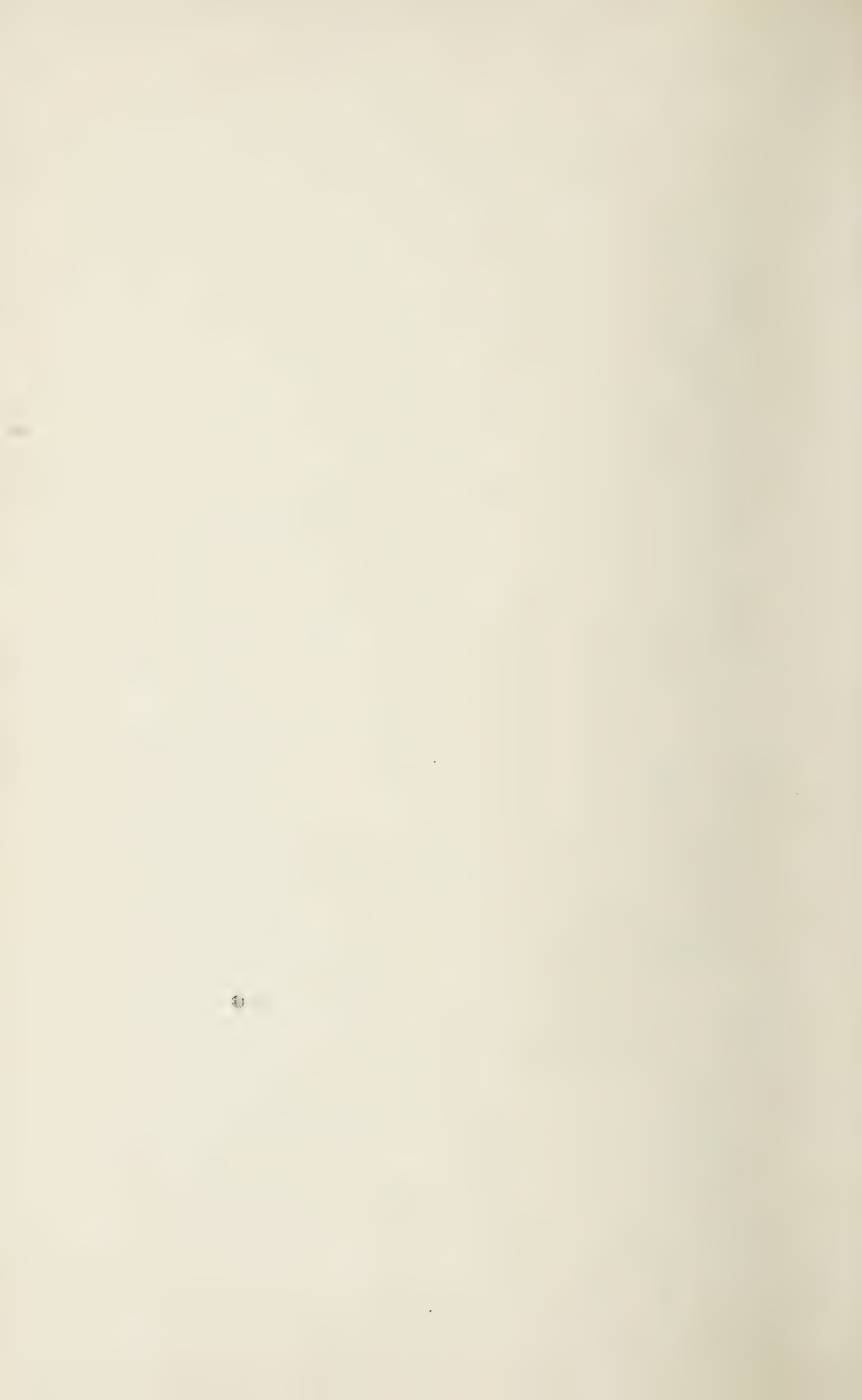
*Oh, the little ol' log cabin, it's a solemn  
shinin' mark,  
When a feller gits ter sinnin' an' a-goin'  
ter the wall,  
An' folks don't understand him an' he's  
gropin' in the dark,  
An' he's sick of bein' cursed at an' he's  
longin' fer his call!*

## THE LITTLE OLD LOG CABIN

When a man sits on the corner of a log cabin  
On the little old log cabin, it's a solemn  
Aunt's mark, a mark of time,  
When a fellow sits for a while, or a while,  
For the world, for the world,  
The folks don't understand him, but  
And he's in a fix for a while, or a while,  
He's a side of him, a side of him,  
The folks don't understand him, but  
An' you'd fancy he'd been boozin', he's so  
Lazed 'bout the fact,  
When he's sittin' 'bout his fire,  
A longin' look,  
An' his face is pained, an' his eyes are  
A longin' look,  
When he's art for a while, or a while,  
A longin' look,  
The little old log cabin, it's a solemn  
Aunt's mark, a mark of time,









## THE LITTLE OLD LOG CABIN

When he's on the blazin' desert an' his can-  
teen's sprung a leak,  
An' he's all alone an' crazy an' he's crawlin'  
like a snail,  
An' his tongue's so black an' swollen that it  
hurts him fer to speak,  
An' he gouges down fer water an' the raven's  
on his trail;  
When he's done with care and cursin' an' he  
feels more like to cry,  
An' he sees ol' Death a-grinnin' an' he thinks  
upon his crimes,  
Then he's like ter hev' a vision, as he settles  
down ter die,  
Of the little ol' log cabin an' the roses an'  
the vines.

Oh, the little ol' log cabin, it's a solemn shinin'  
mark,  
When a feller gits ter sinnin' an' a-goin' ter  
the wall,  
An' folks don't understand him an' he's gropin'  
in the dark,

## THE LITTLE OLD LOG CABIN

An' he's sick of bein' cursed at an' he's  
    longin' fer his call!  
When the sun of life's a-sinkin' you can see it  
    'way above,  
    On the hill from out the shadder in a glory  
    'gin the sky,  
An' your mother's voice is callin', an' her  
    arms are stretched in love,  
    An' somehow you're glad you're goin', an'  
    you ain't a-scared to die;  
When you'll be like a kid again an' nestle to  
    her breast,  
An' never leave its shelter, an' forget, an' love,  
    an' rest.

## THE YOUNGER SON

If you leave the gloom of London and you  
seek a glowing land,

Where all except the flag is strange and new,  
There's a bronzed and stalwart fellow who  
will grip you by the hand,

And greet you with a welcome warm and  
true;

For he's your younger brother, the one you  
sent away

Because there wasn't room for him at home;  
And now he's quite contented, and he's glad  
he didn't stay,

And he's building Britain's greatness o'er  
the foam.

When the giant herd is moving at the rising of  
the sun,

And the prairie is lit with rose and gold,

## THE YOUNGER SON

And the camp is all abustle, and the busy  
day's begun,

He leaps into the saddle sure and bold.

Through the round of heat and hurry, through  
the racket and the rout,

He rattles at a pace that nothing mars;

And when the night-winds whisper and camp-  
fires flicker out,

He is sleeping like a child beneath the stars.

When the wattle-blooms are drooping in the  
sombre shed-oak glade,

And the breathless land is lying in a swoon,

He leaves his work a moment, leaning lightly  
on his spade,

And he hears the bell-bird chime the Austral  
noon.

The parrakeets are silent in the gum-tree by  
the creek;

The ferny grove is sunshine-steeped and  
still;

But the dew will gem the myrtle in the twi-  
light ere he seek

His little lonely cabin on the hill.



## THE YOUNGER SON

Around the purple, vine-clad slope the argent  
river dreams;

The roses almost hide the house from view;  
A snow-peak of the Winterberg in crimson  
splendor gleams;

The shadow deepens down on the karroo.  
He seeks the lily-scented dusk beneath the  
orange tree;

His pipe in silence glows and fades and glows;  
And then two little maids come out and climb  
upon his knee,  
And one is like the lily, one the rose.

He sees his white sheep dapple o'er the green  
New Zealand plain,  
And where Vancouver's shaggy ramparts  
frown,  
When the sunlight threads the pine-gloom he  
is fighting might and main  
To clinch the rivets of an Empire down.  
You will find him toiling, toiling, in the south  
or in the west,  
A child of nature, fearless, frank and free;

## THE YOUNGER SON

And the warmest heart that beats for you is  
    beating in his breast,  
And he sends you loyal greeting o'er the sea.

You've a brother in the army, you've another  
    in the Church;  
    One of you is a diplomatic swell;  
You've had the pick of everything and left  
    him in the lurch,  
    And yet I think he's doing very well.  
I'm sure his life is happy, and he doesn't envy  
    yours;  
    I know he loves the land his pluck has won;  
And I fancy in the years unborn, while Eng-  
    land's fame endures,  
    She will come to bless with pride—The  
    Younger Son.

## THE MARCH OF THE DEAD

The cruel war was over—oh, the triumph was  
so sweet!

We watched the troops returning, through  
our tears;

There was triumph, triumph, triumph down  
the scarlet glittering street,

And you scarce could hear the music for  
the cheers.

And you scarce could see the house-tops for  
the flags that flew between;

The bells were pealing madly to the sky;  
And everyone was shouting for the Soldiers of  
the Queen,

And the glory of an age was passing by.

And then there came a shadow, swift and sud-  
den, dark and drear;

The bells were silent, not an echo stirred.

## THE MARCH OF THE DEAD

The flags were drooping sullenly, the men  
forgot to cheer;

We waited, and we never spoke a word.

The sky grew darker, darker, till from out the  
gloomy rack

There came a voice that checked the heart  
with dread:

“Tear down, tear down your bunting now,  
and hang up sable black;

They are coming—it’s the Army of the  
Dead.”

They were coming, they were coming, gaunt  
and ghastly, sad and slow;

They were coming, all the crimson wrecks  
of pride;

With faces seared, and cheeks red smeared,  
and haunting eyes of woe,

And clotted holes the khaki couldn’t hide.

Oh, the clammy brow of anguish! the livid,  
foam-flecked lips!

The reeling ranks of ruin swept along!

The limb that trailed, the hand that failed,  
the bloody finger tips!

And oh, the dreary rhythm of their song!



## THE MARCH OF THE DEAD

“They left us on the veldt-side, but we felt  
we couldn't stop

On this, our England's crowning festal day;  
We're the men of Magersfontein, we're the  
men of Spion Kop,

Colenso—we're the men who had to pay.  
We're the men who paid the blood-price. Shall  
the grave be all our gain?

You owe us. Long and heavy is the score.  
Then cheer us for our glory now, and cheer us  
for our pain,

And cheer us as ye never cheered before.”

The folks were white and stricken, and each  
tongue seemed weighed with lead;

Each heart was clutched in hollow hand of  
ice;

And every eye was staring at the horror of  
the dead,

The pity of the men who paid the price.

They were come, were come to mock us, in the  
first flush of our peace;

Through writhing lips their teeth were all  
agleam;

## THE MARCH OF THE DEAD

They were coming in their thousands—oh,  
would they never cease!

I closed my eyes, and then—it was a dream.

There was triumph, triumph, triumph down  
the scarlet gleaming street;

The town was mad; a man was like a boy.  
A thousand flags were flaming where the sky  
and city meet;

A thousand bells were thundering the joy.  
There was music, mirth and sunshine; but  
some eyes shone with regret;

And while we stun with cheers our homing  
braves,

O God, in Thy great mercy, let us nevermore  
forget

The graves they left behind, the bitter  
graves.

## “FIGHTING MAC”

### A LIFE TRAGEDY

A pistol shot rings round and round the world;  
In pitiful defeat a warrior lies.  
A last defiance to dark Death is hurled,  
A last wild challenge shocks the sunlit skies.  
Alone he falls, with wide, wan, woeful eyes:  
Eyes that could smile at death—could not  
face shame.

Alone, alone he paced his narrow room,  
In the bright sunshine of that Paris day;  
Saw in his thought the awful hand of doom;  
Saw in his dream his glory pass away;  
Tried in his heart, his weary heart, to pray:  
“O God! who made me, give me strength to  
face  
The spectre of this bitter, black disgrace.”

\* \* \* \* \*

## “ FIGHTING MAC ”

The burn brawls darkly down the shaggy  
glen;  
The bee-kissed heather blooms around the  
door;  
He sees himself a barefoot boy again,  
Bending o'er page of legendary lore.  
He hears the pibroch, grips the red clay-  
more,  
Runs with the Fiery Cross, a clansman true,  
Sworn kinsman of Rob Roy and Roderick  
Dhu.

Eating his heart out with a wild desire,  
One day, behind his counter trim and  
neat,  
He hears a sound that sets his brain afire—  
The Highlanders are marching down the  
street.  
Oh, how the pipes shrill out, the mad drums  
beat!  
“On to the gates of Hell, my Gordons gay!”  
He flings his hated yardstick far away.



## “ FIGHTING MAC ”

He sees the sullen pass, high-crowned with  
snow,

Where Afghans cower with eyes of gleaming  
hate.

He hurls himself against the hidden foe.

They try to rally—ah, too late, too late!

Again, defenseless, with fierce eyes that wait  
For death, he stands, like baited bull at bay,  
And flouts the Boers, that mad Majuba day.

He sees again the murderous Soudan,

Blood-slaked and rapine-swept. He seems  
to stand

Upon the gory plain of Omdurman.

Then Magersfontein, and supreme command  
Over his Highlanders. To shake his hand  
A King is proud, and princes call him friend,  
And glory crowns his life—and now the end,

The awful end. His eyes are dark with doom;

He hears the shrapnel shrieking overhead;  
He sees the ravaged ranks, the flame-stabbed  
gloom.

“ FIGHTING MAC ”

Oh, to have fallen!—the battle-field his bed,  
With Wauchope and his glorious brother  
dead.

Why was he saved for this, for this? And now,  
He raises the revolver to his brow.

\* \* \* \* \*

In many a Highland home, famed with rude  
art,  
You'll find his portrait, rough-hewn, stern  
and square;  
It's graven in the Fuyam fellah's heart;  
The Ghurka reads it at his evening prayer;  
The raw lands know it where the fierce suns  
glare;  
The Dervish fears it. Honor to his name  
Who holds aloft the shield of England's fame.

Mourn for our hero, men of Northern race!  
We do not know his sin; we only know  
His sword was keen. He laughed death in  
the face,  
And struck, for Empire's sake, a giant blow.

“ FIGHTING MAC ”

His arm was strong. Ah! well they learnt,  
the foe.

The echo of his deeds is ringing yet—  
Will ring for aye. All else . . . let us forget.

## THE WOMAN AND THE ANGEL

An angel was tired of heaven, as he lounged in  
the golden street;  
His halo was tilted sideways, and his harp lay  
mute at his feet;  
So the Master stooped in His pity, and gave  
him a pass to go,  
For the space of a moon, to the earth-world,  
to mix with the men below.

He doffed his celestial garments, scarce wait-  
ing to lay them straight;  
He bade good-by to Peter, who stood by the  
golden gate;  
The sexless singers of heaven chanted a fond  
farewell,  
And the imps looked up as they pattered on  
the red-hot flags of hell.



## THE WOMAN AND THE ANGEL

Never was seen such an angel—eyes of a  
    heavenly blue,  
Features that shamed Apollo, hair of a golden  
    hue;  
The women simply adored him; his lips were  
    like Cupid's bow;  
But he never ventured to use them—and so  
    they voted him slow.

Till at last there came One Woman, a marvel  
    of loveliness,  
And she whispered to him: "Do you love me?"  
    And he answered that woman, "Yes,"  
And she said: "Put your arms around me, and  
    kiss me, and hold me—so—"  
But fiercely he drew back, saying: "This  
    thing is wrong, and I know."

Then sweetly she mocked his scruples, and  
    softly she him beguiled;  
"You, who are verily man among men, speak  
    with the tongue of a child.

## THE WOMAN AND THE ANGEL

We have outlived the old standards; we have  
burst, like an over-tight thong,  
The ancient, outworn, Puritanic traditions of  
Right and Wrong."

Then the Master feared for His angel, and  
called him again to His side,  
For oh, the woman was wondrous, and oh, the  
angel was tried!  
And deep in his hell sang the Devil, and this  
was the strain of his song:  
"The ancient, outworn, Puritanic traditions  
of Right and Wrong."

## THE RHYME OF THE RESTLESS ONES

We couldn't sit and study for the law;  
The stagnation of a bank we couldn't stand;  
For our riot blood was surging, and we didn't  
    need much urging  
To excitements and excesses that are banned.  
So we took to wine and drink and other things,  
And the devil in us struggled to be free;  
Till our friends rose up in wrath, and they  
    pointed out the path,  
And they paid our debts and packed us o'er  
    the sea.

Oh, they shook us off and shipped us o'er the  
    foam,  
To the larger lands that lure a man to roam;  
    And we took the chance they gave  
    Of a far and foreign grave,  
And we bade good-by for evermore to home.

## THE RHYME OF THE RESTLESS ONES

And some of us are climbing on the peak,  
And some of us are camping on the plain;  
By pine and palm you'll find us, with never  
claim to bind us,  
By track and trail you'll meet us once again.

We are fated serfs to freedom—sky and sea;  
We have failed where slummy cities over-  
flow;  
But the stranger ways of earth know our pride  
and know our worth,  
And we go into the dark as fighters go.

Yes, we go into the night as brave men go,  
Though our faces they be often streaked with  
woe;  
Yet we're hard as cats to kill,  
And our hearts are reckless still,  
And we've danced with death a dozen times  
or so.

And you'll find us in Alaska after gold,  
And you'll find us herding cattle in the  
South;



*And some of us are climbing on the peak,  
And some of us are camping on the plain;  
By pine and palm you'll find us, with never  
claim to bind us,  
By track and trail you'll meet us once again.*

THE BROTHERS OF THE BATTLE ONES

And some of us are circling on the peak,  
And some of us are camping on the plain  
By flag and pole you'll find us, with our  
claim to bind us,  
By track and trail you'll meet us once again

We are fated serfs to freedom—sky and sea  
We have failed where slummy cities over-  
flow;

But the stranger ways of earth know our pride  
And the ways of earth know our pride  
And the ways of earth know our pride  
And the ways of earth know our pride  
And the ways of earth know our pride

Yes, we go into the night as brave men go,  
Though our faces they be often streaked with  
war;

Yet we're hard as cats to kill,  
And our hearts are reckless still,  
And we've danced with death a dozen times  
or so.

And you'll find us in Alaska after gold,  
And you'll find us herding cattle to the  
South,







## THE RHYME OF THE RESTLESS ONES

We like strong drink and fun, and, when the  
race is run,

We often die with curses in our mouth.

We are wild as colts unbroke, but never mean;  
Of our sins we've shoulders broad to bear  
the blame;

But we'll never stay in town and we'll never  
settle down,

And we'll never have an object or an aim.

No, there's that in us that time can never  
tame;

And life will always seem a careless game;

And they'd better far forget—

Those who say they love us yet—

Forget, blot out with bitterness our name.

## NEW YEAR'S EVE

It's cruel cold on the water-front, silent and  
dark and drear;  
Only the black tide weltering, only the hissing  
snow;  
And I, alone, like a storm-tossed wreck, on  
this night of the glad New Year,  
Shuffling along in the icy wind, ghastly and  
gaunt and slow.

They're playing a tune in McGuffy's saloon,  
and it's cheery and bright in there  
(God! but I'm weak—since the bitter dawn,  
and never a bite of food);  
I'll just go over and slip inside—I mustn't give  
way to despair—  
Perhaps I can bum a little booze if the boys  
are feeling good.

## NEW YEAR'S EVE

They'll jeer at me, and they'll sneer at me, and  
they'll call me a whiskey soak;

("Have a drink? Well, thankee kindly, sir,  
I don't mind if I do.")

A drivelling, dirty, gin-joint fiend, the butt of  
of the bar-room joke;

Sunk and sodden and hopeless—"Another?  
Well, here's to you!"

McGuffy is showing a bunch of the boys how  
Bob Fitzsimmons hit;

The barman is talking of Tammany Hall,  
and why the ward boss got fired.

I'll just sneak into a corner and they'll let me  
alone a bit;

The room is reeling round and round . . .  
O God! but I'm tired, I'm tired. . . .

\* \* \* \* \*

Roses she wore on her breast that night. Oh,  
but their scent was sweet!

Alone we sat on the balcony, and the fan-  
palms arched above;

## NEW YEAR'S EVE

The witching strain of a waltz by Strauss  
came up to our cool retreat,  
And I prisoned her little hand in mine, and  
I whispered my plea of love.

Then sudden the laughter died on her lips,  
and lowly she bent her head;  
And oh, there came in the deep, dark eyes  
a look that was heaven to see;  
And the moments went, and I waited there,  
and never a word was said,  
And she plucked from her bosom a rose of  
red and shyly gave it to me.

Then the music swelled to a crash of joy, and  
the lights blazed up like day,  
And I held her fast to my throbbing heart,  
and I kissed her bonny brow.  
“She is mine, she is mine for evermore!” the  
violins seemed to say,  
And the bells were ringing the New Year  
in—O God! I can hear them now.



## NEW YEAR'S EVE

Don't you remember that long, last waltz,  
with its sobbing, sad refrain?

Don't you remember that last good-by, and  
the dear eyes dim with tears?

Don't you remember that golden dream, with  
never a hint of pain,

Of lives that would blend like an angel-song  
in the bliss of the coming years?

Oh, what have I lost! What have I lost!  
Ethel, forgive, forgive!

The red, red rose is faded now, and it's fifty  
years ago.

'Twere better to die a thousand deaths than  
live each day as I live!

I have sinned, I have sunk to the lowest  
depths—but oh, I have suffered so!

Hark! Oh, hark! I can hear the bells! . . .

Look! I can see her there,

Fair as a dream . . . but it fades . . .

And now—I can hear the dreadful hum

## NEW YEAR'S EVE

Of the crowded court . . . See! the Judge  
looks down . . . NOT GUILTY, my  
Lord, I swear . . .

The bells—I can hear the bells again! . . .  
Ethel, I come, I come! . . .

\* \* \* \* \*

“Rouse up, old man, it’s twelve o’clock. You  
can’t sleep here, you know.

Say! ain’t you got no sentiment? Lift up  
your muddled head;

Have a drink to the glad New Year, a drop  
before you go—

You darned old dirty hobo . . . My God!  
Here, boys! He’s DEAD!”

## COMFORT

Say! You've struck a heap of trouble—  
    Bust in business, lost your wife;  
No one cares a cent about you,  
    You don't care a cent for life;  
Hard luck has of hope bereft you,  
    Health is failing, wish you'd die—  
Why, you've still the sunshine left you  
    And the big, blue sky.

Sky so blue it makes you wonder  
    If it's heaven shining through;  
Earth so smiling 'way out yonder,  
    Sun so bright it dazzles you;  
Birds a-singing, flowers a-flinging  
    All their fragrance on the breeze;  
Dancing shadows, green, still meadows—  
    Don't you mope, you've still got these.

## COMFORT

These, and none can take them from you;  
These, and none can weigh their worth.  
What! you're tired and broke and beaten?—  
Why you're rich—you've got the earth!  
Yes, if you're a tramp in tatters,  
While the blue sky bends above  
You've got nearly all that matters—  
You've got God, and God is love.



## THE HARPY

*There was a woman, and she was wise; woe-  
fully wise was she;  
She was old, so old, yet her years all told were  
but a score and three;  
And she knew by heart, from finish to start, the  
Book of Iniquity.*

There is no hope for such as I on earth, nor  
yet in Heaven;  
Unloved I live, unloved I die, unpitied, un-  
forgiven;  
A loathed jade, I ply my trade, unhallowed  
and unshriven.

## THE HARPY

I paint my cheeks, for they are white, and  
cheeks of chalk men hate;  
Mine eyes with wine I make to shine, that  
man may seek and sate;  
With overhead a lamp of red I sit me down and  
wait

Until they come, the nightly scum, with  
drunken eyes aflame;  
Your sweethearts, sons, ye scornful ones—  
'tis I who know their shame.  
The gods, ye see, are brutes to me—and so I  
play my game.

For life is not the thing we thought, and not  
the thing we plan;  
And Woman in a bitter world must do the  
best she can—  
Must yield the stroke, and bear the yoke, and  
serve the will of man;

## THE HARPY

Must serve his need and ever feed the flame  
of his desire,  
Though be she loved for love alone, or be she  
loved for hire;  
For every man since life began is tainted with  
the mire.

And though you know he love you so and set  
you on love's throne;  
Yet let your eyes but mock his sighs, and let  
your heart be stone,  
Lest you be left (as I was left) attainted and  
alone.

From love's close kiss to hell's abyss is one  
sheer flight, I trow,  
And wedding ring and bridal bell are will-o'-  
wisps of woe,  
And 'tis not wise to love too well, and this all  
women know.

## THE HARPY

Wherefore, the wolf-pack having gorged upon  
the lamb, their prey,  
With siren smile and serpent guile I make the  
wolf-pack pay—  
With velvet paws and flensing claws, a tigress  
roused to slay.

One who in youth sought truest truth and  
found a devil's lies;  
A symbol of the sin of man, a human sacrifice.  
Yet shall I blame on man the shame? Could  
it be otherwise?

Was I not born to walk in scorn where others  
walk in pride?  
The Maker marred, and, evil-starred, I drift  
upon His tide;  
And He alone shall judge His own, so I His  
judgment bide.



## THE HARPY

*Fate has written a tragedy; its name is "The  
Human Heart."*

*The Theatre is the House of Life, Woman the  
mummer's part;*

*The Devil enters the prompter's box and the play  
is ready to start.*

## PREMONITION

'Twas a year ago and the moon was bright  
    (Oh, I remember so well, so well);  
I walked with my love in a sea of light,  
    And the voice of my sweet was a silver bell.  
    And sudden the moon grew strangely dull,  
    And sudden my love had taken wing;  
I looked on the face of a grinning skull,  
    I strained to my heart a ghastly thing.

'Twas but fantasy, for my love lay still  
    In my arms, with her tender eyes aglow,  
And she wondered why my lips were chill,  
    Why I was silent and kissed her so,  
    A year has gone and the moon is bright,  
    A gibbous moon, like a ghost of woe;  
I sit by a new-made grave to-night,  
    And my heart is broken—it's strange,  
    you know.

*Can you recall, dear comrade, when we tramped  
God's land together,  
And we sang the old, old Earth-song, for our  
youth was very sweet;  
When we drank and fought and lusted, as we  
mocked at tie and tether,  
Along the road to Anywhere, the wide world  
at our feet—*

## PREMONITION

One year ago and the moon was bright  
(I remember so well, so well);

I walked with my love in a sea of light,

And she was a laughing, happy girl,  
And I was a laughing, happy boy.

And she was a laughing, happy girl,  
And I was a laughing, happy boy.

And she was a laughing, happy girl,  
And I was a laughing, happy boy.

And she was a laughing, happy girl,  
And I was a laughing, happy boy.

—1892

One day January, for my love lay still

And she was a laughing, happy girl,  
And I was a laughing, happy boy.

And she was a laughing, happy girl,  
And I was a laughing, happy boy.

And she was a laughing, happy girl,  
And I was a laughing, happy boy.

And she was a laughing, happy girl,  
And I was a laughing, happy boy.

And she was a laughing, happy girl,  
And I was a laughing, happy boy.

And she was a laughing, happy girl,  
And I was a laughing, happy boy.

—1892







## THE TRAMPS

Can you recall, dear comrade, when we  
tramped God's land together,  
And we sang the old, old Earth-song, for  
our youth was very sweet;  
When we drank and fought and lusted, as we  
mocked at tie and tether,  
Along the road to Anywhere, the wide world  
at our feet—

Along the road to Anywhere, when each day  
had its story;  
When time was yet our vassal, and life's  
jest was still unstale;  
When peace unfathomed filled our hearts as,  
bathed in amber glory,  
Along the road to Anywhere we watched  
the sunsets pale?

## THE TRAMPS

Alas! the road to Anywhere is pitfalled with  
disaster;

There's hunger, want, and weariness, yet O  
we loved it so!

As on we tramped exultantly, and no man was  
our master,

And no man guessed what dreams were ours,  
as, swinging heel and toe,

We tramped the road to Anywhere, the magic  
road to Anywhere,

The tragic road to Anywhere, such dear,  
dim years ago.



## L'ENVOI

*You who have lived in the land,  
You who have trusted the trail,  
You who are strong to withstand,  
You who are swift to assail:  
Songs have I sung to beguile,  
Vintage of desperate years,  
Hard as a harlot's smile,  
Bitter as unshed tears.*

*Little of joy or mirth,  
Little of ease I sing;  
Sagas of men of earth  
Humanly suffering,  
Such as you all have done;  
Savagely faring forth,  
Sons of the midnight sun,  
Argonauts of the North.*

L'ENVOI

*Far in the land God forgot  
Glimmers the lure of your trail;  
Still in your lust are you taught  
Even to win is to fail.  
Still must you follow and fight  
Under the vampire wing;  
There in the long, long night  
Hoping and vanquishing.*

*Husbandmen of the Wild,  
Reaping a barren gain;  
Scourged by desire, reconciled  
Unto disaster and pain;  
These, my songs, are for you,  
You who are seared with the brand.  
God knows I have tried to be true;  
Please God, you will understand.*

















